

THE ATHENÆUM

Journal of English and Foreign Literature, Science, the Fine Arts, Music and the Drama.

No. 2977.

SATURDAY, NOVEMBER 15, 1884.

PRICE
THREEPENCE
REGISTERED AS A NEWSPAPER

EXCAVATIONS at RHESUS, on the SITE of the TEMPLE of DIANA.
The Committee formed to carry on these excavations have recently issued the following Resolution:—"That it is desirable, in the interests of art and archaeology, that the site of the Temple be thoroughly excavated." It is therefore proposed to resume the excavations as soon as possible, under the direction of Mr. J. T. Wood.
Subscriptions are received by Sir JOHN LEBROCK, Bart., M.P., Hon. Treasurer, 15, Lombard-street, E.C.; and by Messrs. HERRIES, FABRICIAN, 16, St. James's-street, Piccadilly.
A. J. B. BERSFORD-HOPE, Chairman.
T. MAYHEW LEWIS, Hon. Sec.

BRITISH ARCHEOLOGICAL ASSOCIATION.
THE FIRST MEETING of the SESSION 1884-85 will be held on WEDNESDAY NEXT, November 19th, at 33, Sackville-street, Piccadilly. W. Chair to be taken at 8 p.m.—Antiquities will be exhibited, and the following Papers read:—
1. 'The Roman Bridge recently discovered in the River Trent,' by C. H. Compton, Esq.
2. 'The Excavation of Hulton Abbey,' by C. Lydnam, Esq.
3. 'The Excavation of the Roman Wall at Farnham,' by Hon. E. P. Loftus Brock, F.S.A. Secs.

ROYAL HISTORICAL SOCIETY, 11, Chandos-street, Cavendish-square, W.—THURSDAY, 20th November, at 8 p.m., the Lord Aberdeen, President, in the Chair. Mr. OSCAR BROWN, M.A., F.R.Hist.S., will read a Paper on 'The Commercial Treaty between England and France in 1786.'
P. EDWARD DOVE, Secretary.

THE ARCHITECTURAL TREATMENT of ST. PAUL'S CATHEDRAL.
A PARTICULAR—A Paper thereon will be read by HUGH STANNUS, Architect, and Discussed at the Second Ordinary Meeting of the British Architectural Association, on MONDAY, the 17th instant, at 8 p.m.—For particulars see the Journal of Proceedings issued on the 9th instant to Members and Correspondents.
J. MACVICAR ANDERSON, Hon. Secretary.
Royal Institute of British Architects.
No. 9, Conduit-street, Hanover-square, London, W.

'THE HARBOUR of REFUGE,' and 'The LOST PATH,' by the late FRED. WALKER, A.R.A.—Messrs. THOS. AGNEW & SONS have the honour to announce that the new EDITIONS of 'The Harbour of Refuge,' by Mr. R. W. Macbeth, A.R.A., and of 'The Lost Path,' by Mr. C. Walter, may now be seen at their Galleries, 20, Old Bond-street, W. The original pictures on view for a short time only.

TWELVE PRIVATE LECTURES for LADIES on the HISTORY of ITALIAN PAINTING, with especial reference to the Pictures in the National Gallery, will be given DURING THE WEEK, at the house of Mr. Henry Roche in Brompton-square and near Portman-square, by Miss E. FARNELL.—Address Miss E. FARNELL, 20, Mill-road, West Kensington, W.

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MR. MONCURE D. CONWAY, M.A., having resigned the position of minister to the South-west, Religious Society, Finsbury, the Committee will be happy to enter into communication with GENTLEMEN WILLING to FILL the VACANCY thus caused.—For further particulars apply to Mr. GEORGE HICKSON, 20, Southfield, E.C.

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ROYAL IRISH ACADEMY.—Applications for the Academy's TODD PROFESSORSHIP of the CELTIC LANGUAGES, which is now VACANT, must be sent in to the Secretary of Council before the 30th of November.—All particulars regarding the Professorship can be obtained from the SECRETARY of the Academy at 19, Dawson-street, Dublin.

ROYAL INDIAN ENGINEERING COLLEGE, Cooper's-hill, Staines.—The Course of Study is arranged to fit an Engineer for Employment in Europe, India, or the Colonies. Sixty Students will be admitted in September, 1885. For Competition the Secretary of State will offer fifteen appointments in the Indian Public Works Department and two in the Indian Telegraph Department.—For particulars apply to the SECRETARY, at the College.

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FRANCE.—The ATHENÆUM.—Subscriptions received for France—Twelve Months, 15s.; Six Months, 8s.—payable in advance to J. G. FORTASSIER, Bookseller—Paris, 4, Rue des Capucines; Cannes, 60, Rue d'Antibes.

GIRTON COLLEGE, CAMBRIDGE.—The Office of Mistress is VACANT. Candidates are invited to send in applications, with testimonials or other evidence of fitness, not later than JANUARY 6, 1885, to the Secretary, Miss KENNEDY, 22, Gloucester-place, Hyde Park, W., from whom further information may be obtained.

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JOHN HALLEWELL, Clerk to the Governors.
Chesterfield, November 6, 1884.

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W. J. NEILD, Hon. Secs.
C. ENGLAND.**

THE UNIVERSITY of ADELAIDE, SOUTH AUSTRALIA.—ELDER PROFESSOR of ANATOMY.—The Council invite applications for the above Professorship. Salary, 600. per Annum. The appointment will, in the first instance, be for a term of five years. Salary will date from 1st January 1885, and the Professor will be expected to enter on his duties in the beginning of March.—Applications should reach Sir ARTHUR BLYTH, K.C.M.G., Agent-General for South Australia, 8, Westminster Chambers, Westminster, London, S.W. (of whom further particulars can be obtained), by the 15th December next.

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HENRY A. GOODFELL, Secretary.

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The HEAD MASTERSHIP of this School will be VACANT at Christmas next, and the Governors invite applications. The Scheme of the Endowed Schools Commissioners prescribes that the Head Master must be a Graduate of some University in the United Kingdom, but no one shall be disqualified from being a Master by reason of his not being or not intending to be in Holy Orders. The emoluments of the office will consist of a fixed yearly stipend of 2000., and a capitation payment of 3s. for each boy attending the School up to 800, and 2s. for every additional boy, together with a residence rent free. The School will accommodate at least 500 boys. Applications, with testimonials and references, and endorsed "Application for Head MASTERSHIP," must be sent, not later than DECEMBER 5th, to the Clerk to the Governors, Mr. E. H. FRASER, Nottingham, from whom further information may be obtained.

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"A more glorious set of fellows never was seen. But we wanted a great requisite in the art of war, and that was *experience*, for, except some few generals and superior officers, we had none of us seen war on a large scale; indeed the greatest part never had seen a regular campaign except that of Vimiera a few months before. Our staff was inexperienced, our commissariat perfectly ignorant of their business, as well as our paymaster's department. In short, as this was the first British army (since the expedition to Egypt in 1801) which was assembled to act on the continent against the ablest and most experienced troops in Europe, no wonder we were often embarrassed and not in as good order (afterwards) as we should have been had we been old soldiers *au fait* at our business."

It is notorious that during the Peninsular War a large number of French officers broke their parole. A striking instance was that of General Lefevre Desnouettes. Slightly wounded in the head at the cavalry action of Benevento, and sent to headquarters,

"he arrived magnificently dressed in scarlet and gold as general of the Imperial Hussars. Sir John Moore received him in the kindest manner, and seeing he was bleeding, immediately sent for some water and washed the wound himself, gave him fresh linen, &c., and sent in a flag of truce to request that his baggage might be allowed to come to him, which was permitted by Napoleon, and that night it arrived, with several horses and servants, &c., for the French generals have always a great proportion of baggage. When General Lefevre was dressed, and just before we sat down to dinner, Sir John Moore asked him if there was anything he wished, upon which Lefevre cast a glance at his side (his sword having been taken from him when made prisoner) and then looked at Sir John Moore, who, comprehending what he meant, with all the high feeling of a soldier and the grace of a perfect gentleman, unbuckled his own sword from his side and presented it to his prisoner, who, I grieve to say for the honour of his profession, deserved it not. Lefevre Desnouettes broke his parole of honour, and made his escape from England some time after Moore's death! was justly disgraced by Napoleon, though he was allowed to serve afterwards, and at last died an exile in America."

It is also notorious that grave disorders occurred during the retreat to Corunna. As Sir John Moore had only been in command of the army a few weeks he was not to blame, for it is difficult, if not impossible, to restore or initiate discipline during a series of rapid movements followed by a retreat. The fault rested with the regimental officers primarily, and in a lesser degree with some of the general officers who were jealous of Sir John Moore. Sir George Napier thus expresses himself:—

"The men, however, being very much disappointed at not having a battle, and being fatigued with the length and rapidity of the retreat which was absolutely necessary to save the army from destruction, became totally dis-

organised, and disregarding all discipline and throwing off the authority of their officers, detached themselves in large parties, straggling, drinking, and pillaging in the most shameful and infamous manner. I saw several fellows quit their ranks and go off across the fields to plunder, and on riding up to one of them and ordering him to return instantly to his regiment, he swore he would not be ordered by me, and presented his rifle at my head; but luckily for me it missed fire, or I should have finished my career on the spot. I ought to have shot him with my pistol on the instant, or to have brought him a prisoner to the commander-in-chief, who would have ordered him to be shot, but I felt a dislike to have a fellow-creature put to death on my account. . . . On that very day Sir John Moore halted the whole army and addressed each division upon its infamous, disgraceful conduct; he called upon the soldiers to recollect they were Englishmen, and not to disgrace their country and the bright lustre of the name of Britons by such disorders and such beastly drunkenness! He told them that rather than command men who behaved in such an infamous manner, he prayed to God that the first bullet fired by the enemy might enter his heart, for he would much rather be dead than command such an army! This seemed to produce some effect, and I do think their conduct improved after that day. But the men were not so much to blame as the officers; for I fearlessly assert that, generally speaking, the officers of that army were more engaged in looking after themselves and their own comforts, and openly murmuring against the commander-in-chief, than in looking after the soldiers and keeping up proper discipline. I know that there were many exceptions to this censure—notably Sir John Hope, Lord William Bentinck, and Sir Rowland Hill, who exerted themselves in every way to keep up the discipline; and the *reserve* under General Paget, which, as forming the rear-guard, had double the work and fatigue of any other division; for every officer and man, from the general who gave the example to the youngest soldier in the regiments, did their duty with spirit and with zeal."

Sir David Baird had a bad temper, and no doubt thought that, considering his previous excellent services, he ought to have been in command of the army in the place of Sir John Moore. His conduct on one occasion at least was most blamable. Capt. Napier was sent one night with important despatches to Sir David Baird, to be forwarded by the latter to General Fraser, commanding a division which was marching by a route different from that taken by the rest of the army. The despatch was to desire General Fraser to resume his place in the column. Ordered to ride with all speed in order to catch Sir David before the commencement of his march—he had been directed to start at daybreak—the young aide-de-camp, in spite of a heavy storm of rain, snow, and sleet, reached his destination about 5 A.M.:—

"Going direct to Sir David's quarters I found him and his aide-de-camp, Captain Alexander Gordon, in bed in the same room, and not thinking of moving. Sir David, having read the despatch, asked me if I was to carry the one enclosed to General Fraser, or was he, Sir David, to forward it. I replied I received no orders to do more than deliver my despatch as speedily as possible to him, but that if he had no officer to send, and would give me a fresh horse (my own and the dragoon's who accompanied me being completely knocked up), I was perfectly ready to go on. He said, 'Oh, no, if you were not ordered to go I shall send it on by an orderly dragoon.' I then repeated I was not ordered, but was perfectly ready to do so if he

had not an officer to send, as I knew it was of consequence. Sir David replied in a very gruff manner, 'Sir, that's my business; I shall send it by a dragoon.' Of course I was silent, and then, asking him if he had any commands, I took my departure (after resting my horse) on my way back to meet the general, and in a few hours I was overtaken by an officer who told me that the orderly dragoon sent by Sir David had got drunk and lost the despatch, so that by the time Sir John Moore was informed of this and a fresh despatch written and sent off, many hours were lost and the division of General Fraser quite knocked up with the length of march it was forced to make in order to regain the main body."

We cannot follow the writer through the Peninsular War. Sir George Napier speaks of the concluding battle as the "splendid victory of Toulouse." This is an exaggeration, though certainly Wellington was victorious. The simple rule is as follows: If A attacks B and drives him from his position, he is victorious. If B holds his position, or the important part of it, it is B who is the victor. That A fails to accomplish all he proposed does not affect his claim to victory; the question is simply one of degree. Before we can decide whether Wellington or Soult won the battle of Toulouse, it is necessary to determine what Wellington sought to accomplish and what he actually effected. His primary object was undoubtedly to dislodge Soult and force him to retreat, his secondary object to disintegrate Soult's army and render it incapable of fighting another battle for some time. The result of the battle was that "every fort was taken, his divisions driven into the town, and the British army bivouacked upon the field of battle, and the next day entered the town, which he had evacuated during the night." Hence the palm of victory must certainly be awarded to Wellington, though he failed to disintegrate the French army.

Sir George Napier relates many anecdotes of the great duke, which clearly show both the good and the bad sides of the illustrious commander's character. We read how considerate he was in trying to relieve the anxieties of the friends of wounded officers, as is shown by his letter to Lady Sarah Napier about the wound which George Napier received when leading the storming party at Ciudad Rodrigo, and by the following story of his midnight visit to his aide-de-camp Lord March, who had been dangerously wounded at Orthez:—

"About the middle of the night, as Dr. Hare was sitting dozing in a chair opposite Lord March's bed, who had fallen asleep, the door of the room gently opened and a figure in a white cloak and military hat walked up to the bed, drew the curtains quietly aside, looked steadily for a few seconds on the pale countenance before him, then leaned over, stooped his head, and pressed his lips on the forehead of Lord March, heaved a deep sigh, and turned to leave the room, when the doctor, who had anxiously watched every movement, beheld the countenance of *Wellington*! his cheeks wet with tears. He had ridden many a mile that night, alone, to see his favourite young soldier, the son of his dearest friend. He then returned to his headquarters, having first made every inquiry respecting the sick and wounded and given such orders as were necessary. Does this betray a want of feeling in the Duke? It needs no comment; the fact speaks for itself."

Nor was this an isolated instance of

Wellington's care for the wounded. Of a different character was his treatment of that able and distinguished soldier Col. Sturgeon. The latter was held in the highest estimation by Wellington, but after a long career of devoted and valuable service he was guilty of an act of grave omission, "and was very severely reprimanded by his lordship in presence of a number of officers who were at dinner at headquarters." Col. Sturgeon was superintendent of the post-office and despatch department of the army and commandant of the corps of couriers and guides, and on an important occasion neglected to make arrangements to send off some important despatches. Sir George Napier thus describes what occurred:—

"Well, after the battle of Orthez, and a force having been sent under very peculiar circumstances towards Bordeaux, the Duke having written his despatches for England, with an account of the battle, and also having others for Sir John Hope, who was blockading the fortress of Bayonne and with whom it was of the utmost importance to communicate, called for the couriers and guides who were to carry them, or rather to accompany the officers from relay to relay, when to his astonishment poor Sturgeon (who had totally forgotten all about them, being full of the grand movements of the army) had not a single courier or guide ready, nor indeed knew anything about them; neither had he made the slightest arrangement for the communications of the army, and his corps of guides had gone where they pleased. He could tell nothing about them, and in consequence the despatches were delayed several days! This made Lord Wellington furious, and he was so violent in his manner and harsh in his expressions that poor Sturgeon sunk completely under it, and a few days afterwards took the opportunity of the affair at Tarbes to gallop in among the enemy's skirmishers and got shot through the head! That the commander-in-chief had sore cause to complain and was justly angry I deny not; but I cannot help regretting that he should have publicly and severely reprimanded so distinguished an officer for his first and only fault, and I still more regret that Lord Wellington, after Sturgeon's death, should in his despatch merely say, 'Colonel Sturgeon of the Staff Corps was killed by the enemy's sharpshooters,' thus leaving the merits and distinguished long, and faithful services of a gallant and skilful soldier unrecorded or unadorned by his praise, when his censure was such that the wounded spirit of this honourable man sought refuge in the arms of death. I am sure Lord Wellington felt it afterwards, and deeply too; but he has always kept to that system of never acknowledging he was wrong or mistaken."

With this extract we must conclude our notice of a book which not only throws some light on the military history of the Peninsular War, but depicts one of the best regimental officers of his day, and may serve as a guide to all who aspire to rise in the profession of arms. Sir George Napier was not only a gallant and skilful soldier, but his name will ever stand forth as one of the most distinguished pupils of that noble school founded by Wellington, whose highest aim was not personal distinction, but the punctual and full performance of duty. His life was in truth a military sermon which cannot be too much studied by those who serve their country.

Diocesan Histories.—Norwich. By the Rev. Augustus Jessopp, D.D. (Society for Promoting Christian Knowledge.)

This is the best of the series of "Diocesan Histories." Dr. Jessopp has for many years been familiar with the original archives of the see of Norwich. Not satisfied with this general familiarity, when he undertook to draw up this brief history of the East Anglian diocese he went through all the early episcopal registers page by page, filling many volumes with notes, each volume being more bulky than the book that he has now given to the public. This, though involving an immense toil, the sole reward of which is the consciousness of thorough work, is the only way in which these sketches of provincial church history can be satisfactorily accomplished. To write a small book, readable and accurate, on such a subject is a far more difficult task than to compile several volumes.

The story of how, after the departure of the Romans, the Angles landed on the east coast of our island, establishing little by little the kingdom of East Anglia, bounded on the north and east by the sea, shut off on the west from the territory of the Middle Angles by enormous undrained morasses, and separated by the Stour on the south from the kingdom of the East Saxons, is briefly but graphically told. The invaders utterly swept out not only Roman civilization, but all trace of Christianity, and for some two hundred years the gross darkness of a brutal paganism covered the land. "How the Day Broke," with the establishment of Felix, the Burgundian missionary, as Bishop of Dunwich in the first half of the seventh century, is the first link in the historical record of East Anglian Christianity. The very titles of the rest of the links, or chapters, give promise—a promise admirably fulfilled—of the vigour and picturesqueness with which Dr. Jessopp treats the groups of facts that he has marshalled before him. The "Storm Clouds and Sunshine" of the Danish inroads and their overthrow are told in the second chapter, followed by "How the Air began to Clear" with bishoprics at Elmham and Thetford in the early Norman days. To these succeeds a well-thought-out chapter on Herbert Losinga, the founder of Norwich, whose glorious cathedral rose up as if by magic, so great was the speed of its building, though the stones crossed the seas from Normandy, and were floated to the site by a canal specially cut from the Wensum. And still it stands, its vast proportions, save for the Lady Chapel, admitting of no addition, and its main lines preserved with but little change for eight centuries—the most purely Norman cathedral of Christendom. Passing over the middle period, we find that the tenth link, dating from 1536 to 1635, is appropriately named "Chaos come Again"; this is followed by "For Conscience' Sake," from 1636 to 1691; and "Onward" brings us down to the present year of grace.

Much that is of greater value than mere diocesan records comes to light in these pages. Nothing brought about greater changes of every description, not only in England, but throughout Europe, during the Middle Ages, than the awful mortality of the Black Death of 1348-9. It has gener-

ally been assumed that the somewhat vague statements of the old chroniclers were considerably exaggerated, but as research becomes more definite and localized, the terrible truth of the mortality becomes more and more established. It is not long since that the records of Lichfield were searched for a single county of that diocese, when it was found that more than three-fourths of the clergy of Derbyshire perished of that sickness. Equally appalling are the results of Dr. Jessopp's investigations. The annual average of institutions in the episcopal registers of Norwich about that period is eighty-one, but in 1350, the year following the plague, no less than 831 persons received institution within the diocese. In six months no less than twenty-one religious houses had lost their rulers, whilst at Hicking only a single canon survived, and he a novice who made his profession to the prior as he lay dying.

"During all this terrible time Bishop Bateman never left his diocese for a day. In the single month of July he personally instituted 207 persons. Till the 9th of the month he was at Norwich, the plague making awful havoc all around him. On the 10th he moved to Hoxne, and there in a single day instituted twenty persons; from this time till the pestilence abated he moved about from place to place, rarely staying more than a fortnight in any one house, and followed everywhere by the troops of clergy who came to be admitted to the livings of such as had died.....It is impossible to estimate the number of clergy (regular and secular) in the diocese of Norwich whom the Black Death carried off at less than two thousand."

The statements of John Foxe, the "martyrologist," have been so often exposed that it is comparatively unimportant to note further untruths that may be detected. Dr. Jessopp, however, not only convicts him of stating that three specified individuals were burnt in this diocese between 1507 and 1511, when at the most they were but branded, but he tells us that Foxe wrought other very grievous wrongs:

"He was an intimate friend of Bishop Parkhurst, and he evidently had from the bishop the loan of the old Registers of the see. He extracted from them largely, but he never returned them. At least one of them—and how many more I know not—is by a strange freak of fortune now in the custody of Cardinal Manning."

Dr. Jessopp has some wise words in his preface against being hasty in coming to conclusions, or in constructing theories from partial examination of records of a particular era. But he has to some extent fallen into this sin himself. In a vivid description of the condition of society in the latter half of the fourteenth century, though taking a gloomy view in general, he speaks of an evident advance in morals, and says that the abominations with which the earlier penitentiaries dealt have not only diminished, but have almost disappeared. But we could show our author a bundle of original parochial visitations of another see, of the period of which he is treating, that tell a very different tale, showing the extraordinary prevalence of the grossest and worst immorality, for the most part commuted by a money fine.

He modestly assures his readers that he has no hope that the book is free from blunders, "perhaps silly blunders," but

they are very rare and of no great moment. Possibly Dr. Jessopp, after further reflection and reading, may be inclined to somewhat temper the severity of his judgment on the Nonjurors, and we do not think that many students of the Book of Common Prayer could possibly agree with him in regarding the General Thanksgiving as a "matchless contribution." At any rate, it is a blunder to speak of the General Thanksgiving as the "composition" of Bishop Reynolds, of Norwich; he was merely the compiler, the chief and best clause dating back to the time of Elizabeth, if not much further. Surely, too, it may be reckoned amongst blunders not to have critically discerned the difference between approving of Coverdale's translation of the whole Bible and objecting to the circulation of Tyndal's New Testament. The latter was chiefly suppressed not for the reason that it was the Word of God in the people's tongue, but because of its extraordinary "prologue," longer than the translation itself, because of its glosses, and because of its party misrenderings. But a slight blemish here and there only tends to place in stronger relief the general character of the whole work, as patches served to brighten the complexion of beauties of a past generation.

Life and Letters of Bayard Taylor. Edited by Marie Hansen-Taylor and Horace E. Scudder. 2 vols. (Stock.)

MRS. BAYARD TAYLOR and her coadjutor offer in their preface a kind of apology for not having put forth a volume concerning Bayard Taylor a few months after his death at the close of 1878, on the ground that a volume brought out with brief delay "must have failed to present any full and intelligible interpretation of a career which was frequently misunderstood through superficial acquaintance with it." Whether the two volumes now issued have succeeded in presenting such an interpretation may be questioned. Perhaps the dignity of reticence has been observed too well—a fault on the right side, but one which does not add to the interest of a biography. "Dear is the Minstrel, yet the Man is more," is one of the mottoes prefixed to this biography, and one cannot but wish the editors had acted somewhat more upon the spirit of this text. But we get little of the man, little even of the minstrel, though much dry record of the minstrel business. In a letter from Bayard Taylor to a descriptive article writer who meant to make a specimen of him we seem to find his biographers' guiding code:—

"I have always been opposed to the reporting of an author's conversation or personal habits, at least during his life.....I earnestly hope you will repeat no 'opinions' of mine, and give no more minute details or incidents of my household life.....Whatever concerns me as an author may be detached from my private life as a man."

These, and more in the same letter, are excellent general rules for an author's guests and acquaintances who may happen to be "chiels takin' notes"; no better could be laid down. But a good biography can scarcely be wrought out in accordance with them. After all, if a man's life is to be written, there must be something about him in it. This is the difficulty of biography, especially if it is undertaken when the dead

is still so newly dead that he has hardly ceased to seem to hold the position of one alive to have part and lot in the matter, and the other actors in his story—his kin, friends, helpers, hinderers—survive, with all those claims to be left out of print which Bayard Taylor's letter just quoted puts forth for the author during his life—more especially yet if it is undertaken by such survivors. And thus biographies so nearly contemporaneous are apt either to intrude on private sanctities—whereby they attract and shock the reader—or to be so barren of incident and portraiture, that he is tempted to go through the book with little pleasure and less attention.

A special drawback in the present case is that reserve is combined with an attempt to "let the poet tell his own story so far as possible," i.e., by letters. Letters that will tell the consecutive story of a life intelligibly to the uninitiated must have been constructed expressly for the purpose—like those of a novelist's hero—and, happily, no man is capable of conducting lifelong correspondences by way of developing an autobiography. But letters can give a vivid idea of the writer, can give his passionate or patient evidence, direct and unalloyed, of things that happened to him: only the letters that can effect this are letters of familiar confidence, in which anything and everything is said anyhow and anyhow, without check of social reticences or epistolary style—letters intimate like intimate talk. We need not say that such letters of Bayard Taylor's are not given us in this letting him tell his own story. If they had been, we should still call his story half told, for we should want some one else to tell it too. We might thus gather his contemporaneous views of the incidents and of those who had to do with them, including himself; but for a lucid biography we should want somebody else's views too, and somebody else's consecutive narration—that or a direct autobiography. No one's general correspondence can be trusted for his history. Letters written with absolute honesty are yet written according to the person to whom they are addressed; the information given is that in which he will take most interest, or that incident to the degree and kind of intercourse between the writer and the recipient, and does not necessarily convey what is of the most moment to the writer. Take an instance in the volumes under consideration:—Bayard Taylor writes to his publisher and friend James T. Fields concerning his forthcoming translation of 'Faust,' and then comes one of those habitual chants of joy in his country life which must have been familiar to all his correspondents:—

"Cloudless skies; no frost yet; some old oaks still green; my figs ripening day by day; and only wood-fires necessary on the open hearth, mornings and evenings. Tomatoes, egg-plants, and lettuce still flourishing in the gardens. Can you match that about Boston?"

There is nothing here not perfectly genuine. But it does not convey the fact that when it was penned Bayard Taylor, chafing at the country life he had come to think his bane as an author, and tired of anxiety and loss over fruit and vegetables, was planning eagerly to be rid of his cloudless-skied Cedarcroft, figs, lettuces, and all. Of the

disheartenment about Cedarcroft and the resolve to give it up readers of the 'Life and Letters of Bayard Taylor' do hear somewhat, because three semi-apologetic communications to his father and mother are given, and we have not to complain of being misled. The instance suggests strongly the fallacy of that recent method of biography (chiefly practised by relations or close friends) which consists of giving in chronological sequence extracts from the subject's general correspondence.

The first chapter of this book, entitled "Surroundings and Early Life," is certainly composed on no such method. It follows, frequently verbatim, autobiographic sketches published while Bayard Taylor was still enjoying his period of success with his public, and it has the tender fulness and minuteness the mature are wont to bestow on their records of their dawning days. Indeed, there is here a dwelling on the influences which affected his early childhood, on the boy's opportunities and associations, what he liked and what he learned, which, all brightness and freshness in the recital, is a little painful, for one sees what sense it betokens in him of the assured eminence which must make that young development of deepest interest to the world. The time was to come when, though never losing the high certainty of his poetic powers and their possible fulfilment, he knew that his footing had not been gained. He writes thus in 1873:—

"From 1854 to 1862, or thereabouts, I had a good deal of popularity of a cheap, ephemeral sort. It began to decline at the time when I began to see the better and truer work in store for me, and I let it go, feeling that I must begin anew and acquire a second reputation, of a very different kind. For the past five years I have been engaged in this struggle, which is not yet over. I dare not pause to rest, for my own sake; the change in my nature gives me the energy of a new youth, and I know this cannot last many years more. I am giving the best blood of my life to my labours, seeing them gradually recognized by the few and the best, it is true, but they are still unknown to the public, and my new claims are fiercely resisted by a majority of the newspaper writers in the United States. Out of a dozen intimate literary friends in New York and Boston, only three have sent me a word of congratulation about 'Lars.'.....And now comes a report from Strahan, the London publisher. 'Lars' is the first poem of mine ever published in England, and I hoped for some impartial recognition there. Well, the sale is just one hundred and eight copies! My translation of 'Faust' is at last accepted in England, Germany, and America as much the best. It cost me years of the severest labor, and has not yet returned me five hundred dollars. The 'Masque of the Gods' has not paid expenses. The sale of my former volumes of travel has fallen almost to nothing, as is natural, for they were doomed, from the first, to a transient existence. For two years past I have had no income of any sort from property or copyrights, and am living partly upon my capital and partly upon mechanical labor of the mind.....I am very weary, indeed, completely fagged out, and to read what you say of my success sounds almost like irony. The fancy that you may think me spoiled by it makes me laugh. It would take a great deal more praise than I get to make me feel that the one resolute aim of these later years is at all generally appreciated....."

He must have been about sixteen when his first published poem appeared in a newspaper, but already, two years or so earlier,

he had made a *début* in prose, reading a paper before a literary circle in his little native town. That was 'On the Art of Painting,' but the poem is a 'Soliloquy of a Young Poet,' and the young poet is eager thus:—

Yes, I would write my name
With the star's burning ray on heaven's broad scroll,
That I might still the restless thirst for fame
Which fills my soul.

Between the two dates, then, he must have discovered his real bent—poetry, not painting, of which he had had some thoughts. But there was his livelihood to be earned. On leaving Unionville, where, for the last three years, he had been teaching as well as taught, the lad tried to "obtain a school"—an expression which, it must be hoped, does not imply that anywhere in the States seventeen is considered a possible age for a head master—and, failing in that effort, he turned to farming, did not get on with it, and was apprenticed to a printer. Soon came his first journey; then his first book. The journey was unimportant; but he saw mountains. The book had nothing in it he afterwards cared to reprint, but it brought him a little money and a literary position, and he prevailed on his parents to let him buy himself off the rest of his apprenticeship and carry out his heart's desire and travel in Europe. 'Ximena' had not earned money enough for the tour, indeed, but it had given him reputation enough for him to be able to get engagements for descriptive letters to newspapers and to sell some manuscript poems.

When Bayard Taylor returned, after two years of what he at one time proposed to call "a walk through Europe"—a walk, however, varied by very considerable halts—he was received as one who had achieved renown. "Letters from Europe," we are told, "were more of a novelty than they are now, and the circumstances under which the writer saw the Old World gave a special interest to the narrative." The literary brotherhood of Boston received him with enthusiasm—he was henceforth one of them. He was in a hurry, however, for a fixed income, so he set up a newspaper in Phoenixville, thirty miles from his native Kennett Square and from Mary Agnew. But the newspaper only brought debt, and after a year of it he abandoned the venture, and went to try literature in New York. In a year's time he stood high as a pressman; he had just published a second book of poems, 'Rhymes of Travel,' and five hundred copies of it were already sold; and "with some outside help he had been able to buy into the *Tribune*, thus laying the foundation of his pecuniary fortune." He could marry Mary Agnew now. But he put it off. The rush to the new world of gold in California was at its height, and the *Tribune* must send a special reporter thither. He could not forego such an opportunity. Mary Agnew on her side was resigned—with an agony of resignation. In eight or nine months' time he was back again in New York, with travels to publish and more poems. The marriage would have taken place that spring, but Mary Agnew, whose health, long delicate, had been in a precarious state before he went, was now seriously ill. Once

and again a date was fixed and postponed. And in the autumn they married, knowing that she must die. They would at least be together a little while. "She wished to bear my name for a few days at least," he wrote in telling a friend of his marriage. She passed away in December.

Many letters from the lovers are given. We will not quote from them. They should be read as a whole with the story of them, and judged with sympathy as the effusions of a clever boy and girl who loved and trusted each other, and who fancied they were revealing soul to soul by mounting on stilts. Here the highflown style is youthful, not false; the very artificiality proves it naive.

A few months after the sorrowful end of his boyhood's long romance Bayard Taylor started on the round of travels in Asia, Africa, and Europe which, together with his lectures on it, brought him that title of "Bayard Taylor, the great American traveller," he chafed at for superseding his poet's honours. His prosperity, literary and financial, had gone on growing swiftly and steadily, and it was increased by the book of poems he left behind him to be published and by his letters to the *Tribune*. When he came back there was great demand for him as a lecturer, and good pay. He had now Pusey Farm, of eighty acres, near his birthplace, bought during his absence, and was going to build a large house there, delighted with the thought of rural life on his own land. But the spell came on him again; travel he must. He went to Europe, this time taking sisters and a brother. The jaunt included a long stay at Gotha, in a delightful cottage to himself in the grounds of his host (*o, si sic omnes!*) Herr Buebe, his companion on his Nile journey; and at Gotha he was betrothed to "Marie Hansen, daughter of Hansen the distinguished astronomer, and niece of Mrs. Buebe." He took a trip to a few countries between betrothal and bridal, went with his wife to London for a while, then to Greece, settled her with the Buebes, and made a hurried excursion in Russia. At Gotha his child was born, and we get a little extract from an "off his guard" letter to a friend which brings us nearer both man and minstrel than we are often allowed to get. "I, too, am a father," is part of it.

"Do you hear—a father. Pshaw, as I wrote the word the dumb letters don't seem to mean anything, and yet they should mean the unspeakably blessed fact that I have a child."

The three went home. And on Pusey Farm "towered Cedarcroft" was built. Cedarcroft was a delight, an anxiety, did not pay, was a burden; but how all this came about, and when it was which, must be left to be told by somebody who knows otherwise than from this book. So of the change in literary, in lecturing, in financial, fortunes—of which no letters in the book give a hint, far, indeed, from it—until at nearly the end of the second volume, and, alas! of the energetic, sanguine life, we find disappointment and difficulties a matter of course, and get no such other plain statement as the letter quoted at the beginning of this article.

There is not much to be made of the curt account of his career as secretary of the American Legation at St. Petersburg, and

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his hopes and disappointment when he expected—or did he expect?—to fill the vacancy as minister. Nor is any better information given us as to his appointment as minister to Germany. Life brightened to him again then in a new way, but still it can be inferred that all immediate ambitions came to him now as leading up to the “one resolute aim.” The end had come, however. Soon, in the words of the editors, “it was Germany giving back to America in sorrow the son whom America had sent forth with rejoicing.”

There was an indomitable nature, life strenuous while it lasted; the man must have had character and individuality enough for there to have been a thousand vivid incidents to tell, a thousand touches with a portrait in them. Why could none be given?

With Hicks Pasha in the Soudan. By Col. the Hon. J. Colborne. (Smith, Elder & Co.)

HAVING recently travelled and fought in the district which is likely to be the scene of Lord Wolseley's operations, Col. Colborne is in a position to tell much that will be read at the present time with interest. He writes pleasantly, avoiding exaggeration, and indulging in no more egotism than is necessary to give life to the book. The local details are not only acceptable as enabling those at home to realize the difficulties and surroundings of Lord Wolseley's little army, but also of value as throwing light on the military problems to be solved. As the solution of one of these may involve a march to Obeid, we may mention that in 1821 Mehemet Ali marched from Dongola through the desert with 4,000 cavalry and infantry, 9 guns, and 1,400 Bedaween, and “after a terrible march of eleven days they entered Kordofan at Kedjmar,” and won the victory of Bara. What Mehemet Ali, with inferior troops and imperfect appliances, could do is certainly not impossible to a flying column of good soldiers mounted on camels, and provided with machine guns in the place of field pieces.

The Egyptian army has been held of late in low estimation. Col. Colborne, however, thinks well of Egyptian soldiers when well commanded; of the officers he says:—

“I may here remark that one is everywhere struck by the superior mien of the Turks and Circassians, and their aptness for command. Egyptian officers are more than useless. Our success was greatly helped by the Turkish officers who had replaced the Egyptian officers in Arabi's army, and I do not hesitate to assert that had our men been officered by Egyptians, that success would have been greatly jeopardized. A Turk is a born military commander, and these are the men Arabi wished to oust.”

Referring to a case in which two Egyptian artillery officers got drunk and violently abused Lieut. Morris, the author says:—

“I mention this case as a striking and solitary exception to the general conduct of the troops. With a steadier or more patient army I never marched. Unlike the present Egyptian army, the officers of which are mutinous and fanatical, and whose hatred of their English officers has on one occasion, at least, found expression in acts of flagrant insubordination, the Soudan field force was permeated throughout by a loyalty and a sense of duty beyond all praise. The native officers displayed readiness and cheerful-

ness in the performance of their duties, and the utmost confidence in their commander and his staff. Moreover, there was a thorough good understanding on either side, and I do not hesitate to say they were fond of us.”

The battle of Marabia is described in simple yet vivid language; but as the account is only a republication of two letters published at the time in the *Daily News*, we shall pass it over briefly. General Hicks being destitute of cavalry, reconnoitring had to be done by the officers of his staff. Information having reached him that the enemy proposed to attack, Col. Farquhar, Capt. Massey, and four Bashi-Bazouks were sent to the front to give timely notice. Meanwhile the force commenced its march. About 9 A.M. the scouting party came back at full speed, announcing that the enemy were at hand. Immediately the force, about four thousand infantry, a few mounted Bashi-Bazouks, some Soudanese on camels, four Nordenfeldts, and a few light guns and rocket tubes, promptly and steadily formed one large square. The position was excellent, being in an open plain, with no wooded cover nearer than eight hundred yards. In a quarter of an hour clouds of horsemen, followed by masses of men on foot, dashed out of cover and charged the square.

“Zuish! fly a couple of rockets, followed by the sharp bang of a section of howitzers. Eagerly we watched the effect, but the rockets burst upon our own men, and though the shells had been nicely timed, they seemed to make but little impression. Breaking from cover, the enemy sweeps with an inward curve right and left, his extreme flanks converging towards the opposing angles of our square. Now file-firing commences from the front directly assailed, the men having been cautioned to aim. Nearer they swept, horse and foot closing on either flank, but as they came within our zone of fire they butted forward, hit to death. The Nordenfeldts have now got to work, and within a few minutes the leading mob, for it was but that, fell in piles. But fanaticism knows no check. The chosen chiefs of the Mahdi were there, followed by their own chosen henchmen..... And what gallant men were they! Right up to the cannon's mouth, right up to the rifle muzzle, dauntless they rode, encouraging their followers with the promise of paradise to break our square..... Sheikh after sheikh went down with his banner, although the Mahdi had assured each that he was invulnerable, and their faithful but misguided followers fell in circles around the chiefs they blindly followed.”

After losing five hundred killed on the spot, the enemy at length sullenly withdrew, having only inflicted a loss of two killed and a few wounded on the Egyptian force, which was much elated by the unusual sensation of victory. That the latter was due as much to the reassuring influence of the few European officers present as to skilful dispositions and superior armament cannot be doubted. It only remains to mention that the enemy numbered between four and five thousand men. Col. Colborne lays stress on the effect of the presence of the European officers on the Egyptian soldiers, and says that the latter “considered themselves safe under our segis. Thus was moral confidence inspired. They grasped their rifles firmly, their eyes were fixed on the advancing foe, whom they received with derisive cheers.” Many of the Arab chiefs wear chain armour and swords resembling those worn by the Crusaders.

Col. Colborne thus describes his first meeting with an Arab in armour. On a certain moonlight night there was an alarm which brought Col. Colborne out of his tent:—

“In front of me was the apparition of a knight clad in full armour, lance in hand and sword on thigh; I rubbed my eyes and thought I was dreaming. But the εἶδωλον vanished not, and in truth proved to be an actual flesh and blood knight of the Soudan, temp. nineteenth century.”

The rider, on being questioned, said the armour had been in his family 310 years.

“I may add the horse's head was encased in steel, and its body covered with a quilt thick enough to turn a spear. It was shaped like the armour one reads of in Froissart.”

Whence come the mediæval armour and arms? Col. Colborne thinks that they were originally taken from the bodies of dead or captured knights during the Crusades, and that when driven out of Syria many of the Arabs settled in the Soudan. The author thus speaks of their qualities and tactics:—

“They never wait to be attacked. Their onslaught is furious. They sweep down on their foe in one sudden rush, and their plan of battle is invariably to throw their enemy into confusion by the rapidity of their attack, which always takes place in the open. We had to traverse dense woods and jungles on our march. The chances in their favour would have been immense had they attacked us while we were making our way through these obstacles, but their instincts and traditions taught them that such a mode of warfare would not be chivalrous.”

Here we must take leave of a highly interesting book, and we do so with the suggestion that the War Office should send out some copies to be distributed in Lord Wolseley's army.

NOVELS OF THE WEEK.

West of Swardham. By the Rev. W. O. Peile. 3 vols. (Hurst & Blackett.)

Old St. Margaret's. By Stackpool E. O'Dell, Phrenologist. 3 vols. (Maxwell.)

Carlownie. By Annie S. Swan. (Edinburgh, Oliphant, Anderson & Ferrier.)

THOUGH there is a good deal of commonplace narrative, there is a freshness and unconventionality in Mr. Peile's story which renders it in parts decidedly attractive. Some passages show considerable power; and the contrasted characters of the two cousins, who under different circumstances lay claim to the description of the title-page, are well drawn and illustrated. The idea of rewarding a good man by shipping him off in an emigrant vessel, instead of making an English county gentleman of him, is comparatively novel, and worthy of imitation by future writers of romance. There is some political by-play in the book, overdone in one or two respects—as where the young squire interrupts a Radical meeting, swings the orator off the platform, calls the audience “honest asses,” and strides off like a hero. The orator just mentioned is the young squire's cousin, who turns out to be the rightful heir to Swardham; and a good point is made of the complete somersault in his political opinions when he comes into the enjoyment of his patrimony. It will be evident from what has been said that ‘West of Swardham’ is not without interest of a varied kind.

Mr. O'Dell is animated by indignant zeal against those who preach the doctrine of everlasting punishment. Thirty years ago his book would have been a terrible outrage upon orthodox beliefs, and even now it may excite hostility, for the author is of an aggressive turn. In one place he quotes from the work of a reverend canon, examining chaplain to a bishop, and then proceeds to say that though he himself has condemned the writings of Darwin, Huxley, Tyndall, and Herbert Spencer, he would rather see them multiplied by thousands than "that the pernicious teachings of which this book is a sample should be published to taint the minds of children." The whole matter and moral of the story are directed against modern Calvinism, and the hero is a muscular Christian who preaches a more acceptable doctrine, and spends his life in relieving the wretchedness of others. His career as an evangelist in the East-end of London is full of excitement, and may attract a sober-minded reader, although 'Old St. Margaret's' is absolutely without a heroine, or any character who could for a moment pose as a heroine. But Harry Hilton is too heroic to be a pattern and sample for other would-be evangelists in the East-end, as may be inferred from the author's statement that, "on the few occasions when he joined in the university games" at Cambridge, he made all the other poor fellows look like babies: "His fellow collegians often remarked that he could have become head of all their games without even the trouble of practising." He is, nevertheless, an excellent young man; and Mr. O'Dell's novel, which says nothing about phrenology, is fairly good of its kind.

Another book by the author of 'Aldersyde,' with six illustrations by Tom Scott, is a treat to the lovers of Scottish fiction. It may be noted as objectionable that the author should choose the "Kent designation" of an old family as the title of her story of farm life in the Lothians. But Southern readers will be none the wiser, and the scenery and local truth of the dialect and "modes of thought" are all that can be desired. The heroine, Elsie, earns glory by her attachment to her first love, an honest farmer, in spite of treachery and the temptations thrown in her way by the aristocratic and despotic grandmother, Lady Ann Traquair, who takes up the reins of her government at a critical time in her life. People and places are well described, and the book is no small addition to the literature which endeavours to depict a phase of country life fast passing away.

OUR LIBRARY TABLE.

THAT whimsical book *Flatland*, by a Square (Seeley & Co.), seems to have a purpose, but what that may be it is hard to discover. At first it read as if it were intended to teach young people the elementary principles of geometry. Next it seemed to have been written in support of the more transcendental branches of the same science. Lastly we fancied we could see indications that it was meant to enforce spiritualistic doctrines, with perhaps an admixture of covert satire on various social and political theories. The general purport of it is to show how a being shaped like a square, born and bred in a world in which everything took

place on a plane surface, and where consequently only two dimensions were conceived, obtained by a sort of revelation knowledge of a third dimension. He has previously in a dream studied the conditions of existence in a world of one dimension, where everything is a line or point, and nobody can pass any one else. There is some ingenuity in the way in which these conceptions are worked out, but it is rather spoilt to the mathematical mind by the conception (which, indeed, was unavoidable) of lines and points as objects which can be seen. Of course, if our friend the Square and his polygonal relations could see each other edgewise, they must have had some thickness, and need not, therefore, have been so distressed at the doctrine of a third dimension. There is something rather funny in the idea that a being of n dimensions, when addressed by a being of $n-1$, fancies the voice which he hears to proceed from his own inside; but no doubt it is in strict harmony with facts, and probably represents what we should all of us feel if we got into a region where it was possible to tie a knot in a closed loop of string, as it is in the world of four dimensions. When we saw the feat performed we should doubtless be as much surprised as our Square was when the Sphere told him the contents of his house without opening the door or taking off the roof. If we came back and told about it, we should, equally without doubt, fare much as the unlucky narrator of this history did.

MR. DOUGLAS, of Edinburgh, has issued in his series of "American Authors" *An Echo of Passion*, by Mr. G. Parsons Lathrop. It is a fanciful and elaborate study, in which the story is of no great consequence, and comes to rather a lame conclusion. Mr. Lathrop's style is almost too precious. To read him with appreciation one has to keep one's sentimental feelings strung to a high pitch, and there is a constant danger lest the reader should find the author's subtlest fancies to be ridiculous. The nature of the story is foreshadowed in a preliminary scene, where an unusual configuration of hill and valley makes an echo reach the listener before the sound itself. The particular sound as to which the phenomenon is observed happens to be uttered by a cow, and if the analogy is to be worked out minutely one hardly knows what to make of the passion and the cow. The truth is that the story of a man who, several years after his marriage, meets a woman who had formerly fascinated him, and "carries on with her" rather inexcusably, is a commonplace story, which all Mr. Lathrop's studied description and elaborate epithets fail to make much more than commonplace. Certainly nothing escapes observation. As the hero listens to the fascinating lady's singing he grasps his chair, "the nails all alive with the pink of his vigorous blood." When we know, too, that his reddish beard was "pointing sideways and upward," the picture is certainly finished in minute details; but, after all, perhaps it would have been enough to say that he listened. Here is another bit of description. The fascinating lady's eyes "flashed, softly, in the gathering dimness of the porch. Or was it a wandering spark of the sunset, which at this moment began to fill the liquid air?" Of course not; but how do eyes flash softly, and what is a wandering spark of sunset? Again, it may be very pretty to call the pressure of a lady's hand its "gentle impact," but is it sense? The gentle impact of a hand would mean a slap. Perhaps Mr. Lathrop would be puzzled to explain how the lady played the pianoforte with "remote" touches. It is obvious that he is not careful enough about the meaning of words, but he has considerable power as an analytical novelist, and would do very much better if he was a little less refined.

Autobiography of Hector Berlioz. Translated by Rachel (Scott Russell) and Eleanor Holmes. 2 vols. (Macmillan & Co.)—The propriety of translating the immortal 'Mémoires' is more than

doubtful. The book is already a classic, and to everybody interested in music, or literature, or character is well known in its original form. But given that translation was necessary, there can be no question that it should have been well done. Berlioz is almost a great writer; his style is singularly autochthonic; his mental and moral qualities are even more peculiar and individual than the literary form he created for their expression; and adequately to present him in a foreign tongue demands such a measure of intellectual and literary capacity as few or none of the translating tribe possess. Still, it is possible to imagine a version which, if it lacked the essentials—the force, the fire, the brilliance and persuasiveness—of the original, should yet have been comparatively useful and satisfactory, as an attempt, however crude and inartistic, to bring out as much as might be of the author's meaning. Of the present essay not even that much can be said. The translators write English very badly, and have no knowledge of the niceties of French. In their hands Berlioz suffers not only in his style, but in his intelligence as well. They paraphrase, they rearrange, they omit and alter and suppress. When they understand, their expression is awkward and feeble; when they fail to understand at all, as is too often the case, it merely represents their want of understanding. The result is a tissue of blunders—blunders of style and blunders of sense, blunders of form and blunders of meaning, blunders of apprehension and blunders of expression. Why the translation was made, why the dead lion was not allowed to lie in peace, is a question not easily answered. It is evident that a little Ollendorf is a dangerous thing—that the translators are only too capable of reading their Berlioz wrong, and are perfectly incapable of rendering him aright. It is as evident, from certain of the notes with which they have thought fit to adorn their achievement, that they neither love him as a man nor admire him as a musician. Their mistake is therefore not less inexplicable than unpardonable.

SIR JOHN KINGSTON JAMES has recently published (Kegan Paul, Trench & Co.) a new edition of his translation of the *Jerusalem Delivered*, which we reviewed some twenty years ago (*Athenæum*, No. 1946). It purports to be revised and corrected; and as the translator was elected a Corresponding Member of the Accademia della Crusca on account of the unrevised and uncorrected version, it might be expected that the present would be beyond criticism. It is, however, still possible to find blemishes. Not only are some of the pedestrian turns of phrase on which we formerly commented still to be found,

but we find occasionally downright errors in rendering. Thus in Canto I, Stanza 20, "bivouacked" is just what those who went inside "Tortosa's wall" did not do: "E tra gli alberghi suoi Tortosa tenne." In Stanza 38 "duo pastor de' popoli" is, of course, Homer's ποιμένα λαών, and not "priests of the people." In Stanza 59 Tasso's lines are spoilt by the change in the arrangement of the words no less than by omissions and additions:—

Lui nella riva d'Adige produce
A Bertoldo Sofia, Sofia la bella
A Bertoldo il possente.
Him to Bertholdo fair Sophia bore,
Upon the Adige's banks, their native rest—
Sophia to Bertholdo.

It is to be regretted that the years which have elapsed since the appearance of the first edition have not been utilized by Sir J. K. James in thoroughly recasting his work. As it is, it remains another example of good intentions spoilt by defective execution.

We have on our table *How to Apply for a British Patent under the Patents Act, 1883*, by

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T. Wilkins ('Engineering' Office).—*A Short Account of the Tercentenary Festival of the University of Edinburgh*, edited by R. S. Marsden (Blackwood).—*The St. Andrews University Calendar, 1884-85* (Blackwood).—*Practical Book-keeping*, by J. Dimelow (Collins).—*Some Thoughts on Education* (Lewisham, The Steam Press).—*Handbook of Agriculture*, by R. W. Ewing (Sonnen-schein).—*Illustrated Europe*, Parts 34 to 50, by Dr. H. Noé (C. Smith & Son).—*How to Foretell the Weather with the Pocket Spectroscope*, by F. W. Cory (Chatto & Windus).—*The Parents' Medical Note-Book*, compiled by A. D. Walker (Lewia).—*Modern Window Gardening*, by S. Wood (Houlston).—*Ethics of some Modern Novels*, by T. Creighton (Field & Tuer).—*The Band of Mercy Guide to Natural History*, by V. S. Morwood (Hogg).—*Little Biographies of Pleasant Authors for Young Folks*, by A. B. Harris (Glasgow, Bryce).—*Dark Days*, by H. Conway (Bristol, Arrowsmith).—*Preston Tower*, by Jessie Saxby (Edinburgh, Oliphant & Co.).—*Under the Meteor Flag*, by H. Collingwood (Low).—*The Boy Slave of Bokhara*, by D. Ker (Griffith & Farran).—*On the Shore*, by Mrs. H. N. Goodhart (Sunday School Union).—*Summerland Grange*, by Lady Dunboyne (Nisbet).—*The Snow-King's Trumpeter*, by H. J. M. G. (S.P.C.K.).—*Shadow and Shine*, by Mary Davison (S.P.C.K.).—*Almanac and Hamlet*, by Dr. Hawkesworth (Dicks).—*Douglas*, by D. Moffatt (Aberdeen, Avery & Co.).—*Songs after Sunset*, by W. Staniland (Stock).—*The Great Social Problems of the Day*, by E. A. Washburn, D.D. (Griffith & Farran).—*A Selection from the Sermons by the late Rev. Charles Bradley*, edited with Memoir by the Rev. George Davies (Wells Gardner).—*A Short and Simple Catechism of New Testament History*, Part I., by the Rev. E. Greenhow, M.A. (Houlston).—*The Sunday Scrap-Book* (Cassell).—*Worship in Heaven and on Earth*, by the Rev. J. G. Norton (Wells Gardner).—*Mission des Juifs*, by the Author of the 'Mission des Souverains' (Paris, Lévy).—*Klostret i Petshenga Skildringer fra Russisk Lapland*, by J. A. Friis (Christiania, Cammermeyer). Among New Editions we have *Handbook to St. Albans*, by F. B. Mason (St. Albans, 'Herts Advertiser' Office).—*An Elementary Treatise on the Differential Calculus*, by B. Williamson (Longmans).—*Our Old Nobility*, by H. Evans (H. Vickers).—*Jacob Faithful*, by Capt. Marryat (Dicks).—*Trelawny of Trelawne*, by Mrs. Bray (Chapman & Hall).—*Trials of the Heart*, by Mrs. Bray (Chapman & Hall).—and *Henry De Pomeroy*, by Mrs. Bray (Chapman & Hall).

LIST OF NEW BOOKS.

ENGLISH.

Theology.

Alken's (W. Hay M. H.) *Around the Cross*, cr. 8vo. 3/6 cl.
Parr's (Ven. Archdeacon) *Inspiration, a General Symposium*, 4to. cr. 8vo. 6/6 cl.
Boile's (H. L.) *Illustrations of Medieval Thought in Theology and Ecclesiastical Politics*, 8vo. 10/6 cl.
Penny's (Rev. E. B.) *Occasional Sermons*, selected from Published Sermons, cr. 8vo. 6/6 cl.
Bundlers's (G.) *The Healer Preacher, Sketches and Incidents of Medical Mission Work*, cr. 8vo. 3/6 cl.
Zhang's (Huen) *Buddhist Records of the Western World*, translated by S. Beal, 2 vols. 8vo. 24/6 cl.

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Butler's (A. J.) *The Ancient Coptic Churches of Egypt*, 2 vols. 8vo. 30/6 cl.
Coringe's (H. H.) *Egyptian Obelisks*, illus., folio, 42/6 cl.
Garnett's (P.) and Garnier's (E.) *French Pottery*, cr. 8vo. 3/6 cl. (South Kensington Museum Art Handbooks.)
Madel's (A.) *Russian Art and Art Objects in Russia*, cr. 8vo. 4/6 cl. (South Kensington Museum Art Handbooks.)

Philosophy.

McCoah's (J.) *Criteria of Diverse Kinds of Truth*, cr. 8vo. 2/6 cl. (Philosophic Series, No. 1.)

History and Biography.

Bloomfield (Benjamin, Lord), *Memoir of*, edited by Georgiana, Lady Bloomfield, 2 vols. 8vo. 28/6 cl.
Gervais's (H.) *Not of the World*, Memoir of Lord Congleton, cr. 8vo. 2/6 cl.
Haydn's (J.), by P. D. Townsend, cr. 8vo. 3/6 cl. (Great Musicians Series.)

Geography and Travel.

Little's (Rev. H. W.) *Madagascar, its History and People*, 10/6 cl.
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Wolley's (C. P.) *The Trottings of a Tender Foot to the Columbian Fiords and Spitzbergen*, cr. 8vo. 7/6 cl.

Science.

Fish's (D. T.) *Bulbs and Bulb Culture*, illustrated, cr. 8vo. 5/6 cl.
Health Exhibition Literature: Vol. 3, *Health in the Dwelling*; Lectures; 4, *Health in Diet Handbooks*; 5, ditto Conferences; 8, *Health in Relation to Civic Life*; Conferences; 9, ditto Lectures; 10, *General Hygiene Handbooks*; 11, ditto Conferences; 12, ditto Lectures, 7/6 each.
Pinkerton's (R. H.) *Elementary Text-Book of Trigonometry*, 12mo. 2/6 cl.
Sewell's (H.) *Dental Caries*, 8vo. 2/6 cl.
Transactions of the Academy of Medicine of Ireland, Vol. 2, edited by W. Thomson, 8vo. 14/6 cl.

General Literature.

Barker's (Mrs. Sale) *Uncle John's Adventures in Prairie Land*, cr. 8vo. 3/6 cl.
Conklin's (J. M.) *Just as it Ought to Be*, cr. 8vo. 5/6 cl.
Daisy Chain Birth-day Book, from Writings of Miss C. M. Yonge, by Eadgith, 16mo. 2/6 cl.
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Thorn's (L.) *Tom Tit, his Sayings and Doings*, illus., 3/6 cl.

FOREIGN.

Theology.

Hurter (H.): *Sancti Fulgentii Epistolae*, 2 vols. 2m. 58.
Liber Ezechielis, editio S. Baer, 1m. 20.
Marx (G. H.): *Traditio Rabinorum de Librorum Veteris Testamenti Ordine*, 1m. 60.
Schnapp (F.): *Die Testamente der Zwölf Patriarchen*, 2m.

Fine Art and Archaeology.

Figaro (Le) *Illustré*, 1884-5, 3fr. 50.
Reiset (Cte. de): *Modes et Usages au Temps de Marie Antoinette*, Livre Journal de Madame Kioffe, 60fr.
Sittl (K.): *Der Adler u. Weltkugel d. Zeus in der Griechischen u. Römischen Kunst*, 1m. 60.

Drama.

Parodi (D. A.): *Lé Théâtre en France*, 3fr. 50.

History and Biography.

Antonlades (C.): *Kaiser Licinius*, 2m.
Fischer (K.): *Deutsches Leben von der Hohenstaufenzeit bis ins Reformations-Zeitalter*, 6m.
Hirn (J.): *Erzherzog Ferdinand II. v. Tirol*, 13m.
Lau (M.): *Ferretto v. Vicenza*, 2m.
Moreau (Abbé): *Souvenirs de la Petite et de la Grande Roquette*, Vol. 1, 3fr. 50.
Philippi (F.): *Geschichte der Reichskanzlei unter den letzten Staufern*, 10m.
Piderit (A.) und Hartwig (O.): *Charlotte Diede*, 4m.
Rauben (A.): *Urgeschichte d. Menschen*, Vol. 2, 8m.

Geography and Travel.

Oberländer (R.): *Deutsch-Afrika*, 5m.
Oberländer (R.): *Von Ozean zu Ozean*, 4m. 50.

Philology.

Abraham (W.): *Studia Plautina*, 1m. 60.
Braunholtz (E.): *Die erste Nichtchristliche Parabel d. Barlaam u. Josaphat*, 3m.
Commentationes Philologae Jenenses, Vol. 3, 6m.
Eger (G.): *Technologisches Wörterbuch in Englischer u. deutscher Sprache*, Part 3, 1m.
Müller (F.): *Grundriss der Sprachwissenschaft*, Vol. 3, Section 2, Part 1, 5m.
Schladerbach (H.): *Das Elucidarium d. Honorius Augustodunensis*, 1m. 20.
Stokes (W.) und Windisch (E.): *Irische Texte*, Series 2, Part 1, 5m.

Science.

Arbeiten aus dem Zoologischen Institute der Universität Wien, Vol. 5, Part 3, 19m. 20.
Biedermann (R.): *Chemiker-Kalender 1885*, 3m.
Fritzsche u. Klebs: *Pathologie d. Riesenwuchses*, 4m.
Helmert (F. R.): *Die Höhere Geodäsie*, Part 2, 20m.
Hochegger (R.): *Die Entwicklung d. Farbensinnes*, 3m. 20.
Jacobi's (C. G.) *Gesammelte Werke*, Vol. 3, 20m.
Lesser (A.): *Atlas der Gerichtlichen Medicin*, Division 1, Part 3, 34m.
Michels (F.): *Das Gesamtresultat der Naturforschung*, 10m.
Wolf (J. T.): *Photometrische Beobachtungen an Fixsternen*, 1876-83, 10m.

General Literature.

Deckert (E.): *Die Kolonialreiche der Gegenwart*, 4m.

IN MEMORY OF

THE RIGHT HON. H. FAWCETT, M.P.

AND he is gone now out of all men's sight
Who sightless fought his way, nor failed one hour;
Matched Fate with Will's indomitable power,
Rose up from sickness and confronted Night,
"Others may flee," he said; "I stay to fight."
Fighting, he saw his dread opponent cower
As human strength o'er his began to tower,
While the blind Victor's brows were wreathed with light.

True heart! We feel in England and o'er sea
The whole of thy great life-work nobly planned;
Not only for thyself the victory,
But in thy triumph all thy land,
Which, sad from end to end for loss of thee,
Of civic heroes counts no life more grand.

PHILIP BOURKE MARSTON.

THE DISCOVERIES AT BEHISTUN AND NINEVEH.

Oxford, Nov. 10, 1884.

SIR HENRY RAWLINSON is no doubt the best decipherer of the meaning of cuneiform inscriptions, but I am grieved to find how completely he can misapprehend the intention of plain English. I am proud to call myself one of his earliest admirers, and I have seldom let pass an opportunity of publicly expressing my high appreciation of his truly wonderful achievements. In the very first article which I had the honour to contribute to the *Edinburgh Review* (October, 1851) I said: "And now that we can read, thanks to the wonderful discoveries of Rawlinson, Burnouf, and Lassen, the same records from which Herodotus derived his information," &c. I placed his name first, though he himself says that "he never pretended to claim priority of discovery over Grotefend, Burnouf, and Lassen." But I placed his name first, not as a mere compliment, but intentionally, because, whatever credit was due to his predecessors, Sir Henry Rawlinson was the first to present to the world a literal and correct grammatical translation of several hundred lines of Persian cuneiform writing, a memorial of the time of Darius Hystaspes. Again, in my inaugural lecture ('Selected Essays', vol. i. p. 109) I said: "If France had possessed the brilliant genius to whom so much is due in the deciphering of the cuneiform inscriptions, I have little doubt that long ago a chair would have been founded at the Collège de France expressly for Sir Henry Rawlinson." Again, in my 'Lectures on the Science of Language', vol. ii. p. 3, I said: "I do not wonder that the discoveries due to the genius and the persevering industry of Grotefend, Burnouf, Lassen, and last, not least, Rawlinson, should seem incredible to those who only glance at them from a distance." Has any Englishman spoken of Sir Henry Rawlinson's achievements in a more hearty spirit of recognition and gratitude? I wish he would answer that question.

The sentence in my 'Biographical Essays', which Sir Henry Rawlinson considers as "disparaging and almost offensive" was written in exactly the same spirit. In my essay on Julius Mohl, the great Persian scholar, who, in his annual reports as secretary of the Société Asiatique, published a full account of the progress of the discovery of Persian, Babylonian, and Assyrian antiquities and of the decipherment of the three classes of cuneiform inscriptions, I said:—

"If one asked any educated Englishman, supposing he cared at all about Oriental antiquities, who it was that discovered the bulls of Nineveh, he would answer, Sir Austen Layard. And if he were asked who first deciphered the cuneiform inscriptions, he would say, Sir Henry Rawlinson. Yet both these statements are utterly and entirely wrong, and we have the less hesitation in saying so because Sir Austen Layard's merits in bringing the Nineveh bulls and many other antiquities to light, and Sir Henry Rawlinson's merits in copying and translating some of the most important cuneiform inscriptions, are so great that they are themselves the very last persons who would wish to see themselves bedecked with feathers nor their own."

Is this disparaging and almost offensive language? Does it not mean the very opposite of what Sir Henry Rawlinson reads in it, namely, a reproof administered to him for having himself claimed more than was his due? Of course, if Sir H. Rawlinson really thinks that my words admit of such an interpretation as he has put on them in his letter to the *Athenæum*, I shall most gladly print his letter in a second edition of my 'Biographical Essays,' provided there is one. But I must put myself right so far with the readers of the *Athenæum* as to state that with regard to the facts and dates of Assyrian discovery I am in no way responsible. I simply epitomized the annual reports which Julius Mohl, as secretary of the Société Asiatique, published from 1840 to 1867 in the *Journal* of that society, and which have since been republished in two volumes, Paris, 1879-80. Julius Mohl was, I believe, a friend and frequent correspondent of Sir Henry Rawlinson's, and his fairness and judicial impartiality have never been questioned by anybody. If, however, Mohl had made some mistakes, surely the time to rectify them was when they first appeared in the *Rapports Annuels*, as a kind of almost contemporary record; or, again, when they were republished in a collected form. I confess I see nothing in these *Rapports* that could be considered "disparaging and almost offensive." But if Sir Henry Rawlinson takes a different view, he should, at all events, have rectified Mohl's certainly unintentional mistakes during his lifetime, and before they had become a part of history. To blame me for what Mohl said is not fair, and I doubt whether Sir Henry Rawlinson can point out any discrepancy between what I said and what was said by Mohl in his annual reports.

As to the decipherment of the cuneiform inscriptions, I believe I am one of the few men left who know the history of that glorious siege as eye-witnesses. I know, from having seen many of Sir Henry Rawlinson's letters to Edwin Norris, the learned secretary of the Royal Asiatic Society in London, how perfectly true it is that, if his letters had been published at the time, he might have claimed priority in determining directly or indirectly the final value of several of the letters of the Persian alphabet. But Sir Henry Rawlinson knows as well as I do that, according to a rule universally recognized by scholars as well as by men of science, priority of publication constitutes priority of discovery. I know myself that this rule seems sometimes very hard, but everybody submits to it, because without it a door would be opened to endless and most disagreeable controversies. Besides, there is a great difference between communicating a discovery to our friends, or even committing it to writing in a letter, and really publishing it. Until a paper is published we can modify it, or even withdraw it altogether. The full responsibility begins with publication only. There have, no doubt, been cases of actual dishonesty where scholars, on the strength of oral or epistolary communications, have anticipated the real author of a discovery. Such cases are extremely painful, but they are out of the question here.

So far, then, as priority of publication is concerned, there can be no doubt that I was right in saying what I said, and there is not a single word that I have to modify. The *m* in *Mudrâya*, the name of Egypt, was the only letter to which Sir H. Rawlinson in 1846 assigned an entirely new value. All other letters of the Persian cuneiform alphabet had been determined before in the publications of Burnouf (1836), Lassen (1836), Jacquet and Beer (1837-38), Lassen (1839-44). I may add, however, that the determination of that one letter, which had baffled the ingenuity of Burnouf and Lassen, and the consequences resulting from it, are worth more in the eyes of real scholars than the disinterring of an Assyrian bull, however colossal. There cannot be a more trustworthy and at the same time a more gener-

ous and self-denying account of the true historical progress of cuneiform decipherment, and of the share due to each individual scholar from Grotefend to Rawlinson, than that given in Sir Henry Rawlinson's own 'Preliminary Remarks.' In them he says (p. 4): "In a very few cases..... have I indeed found occasion to differ with Burnouf as to the phonetic power of the characters, and in some of the cases even, owing to the limited field of inquiry, I have little more than conjecture to guide me."

It might seem, indeed, as if, besides the letter *m* (before *u*), I ought to have mentioned a second letter, the *jh*. These two letters, as Sir Henry Rawlinson himself states (p. 17), were the only two identifications in his memoir different from those which were then universally received on the Continent. But that letter did not retain the sound of *jh* as its final value, and it was, therefore, with very good reason omitted by me. Where, then, is the "gross misrepresentation"?

I now come to the discovery of the inherent vowels. I know, of course, that Sir Henry Rawlinson's 'Supplementary Note' is dated Baghdad, August 25th, 1846, and that it was received in London October 8th, 1846. But I also know that Oppert's 'Das Lautsystem des Altpersischen' was published in 1847, and before the volume of the *Journal* of the Royal Asiatic Society which contained the 'Supplementary Note' was issued. I well remember the joy with which I read Oppert's paper, because it removed some very serious misgivings which every scholar had felt up to that time as to the grammatical structure of the language of the cuneiform inscriptions. A language in which the genitive of bases in *u* is the same as the nominative was felt to be an impossibility. By means of the inherent vowels that reproach was removed, and the genitive of *Daryavush* became *Daryavaush*, &c. I have little doubt that this discovery was made independently, and probably contemporaneously, by Rawlinson, Hincks, and Oppert, but who can tell the exact day on which each of these scholars saw the light dawning? No one can for one moment suppose that there could be a suspicion of dishonesty or unfair anticipation among such scholars as Rawlinson, Hincks, and Oppert. What, then, is the historian to do? He must follow the old rule, and assign the discovery to him who was the first to publish it—that is, in this case, I believe, to Oppert. It is true Sir Henry Rawlinson's letter, dated August, 1846, might almost be called a public document; but might not Oppert and Hincks appeal to the date of their manuscripts if such questions were once admitted into court?

I shall say no more to-day, though I think I have very good reason to complain of the tone which Sir H. Rawlinson has thought fit to adopt in his letter. Nothing would give me greater pain than to imagine that I had really been unjust to a scholar whose genius, whose learning, whose splendid pluck, I, as a mere stay-at-home professor, have always looked up to with sincere admiration, from whom during many years I have received nothing but kindness, and whom I felt confident that I could always count among my oldest and my most faithful English friends.

F. MAX MÜLLER.

Ravenscourt Villa, Hammersmith, Nov. 10, 1884.

I HAVE read with surprise and pain that so distinguished and respected an Orientalist as Prof. Max Müller should have written of Sir Henry Rawlinson and Sir H. Layard as "bedecked with feathers not their own."

Sir H. Rawlinson has shown by his communication in your last issue that he can perfectly take care of his own reputation. Sir H. Layard's letter is briefer, but to the point, and I am happy to have it in my power to corroborate his statement.

I was detained in Mosul, in company with Mr. E. Rassam, in the spring of 1840, waiting for the melting of the snow before penetrating

into Kurdistan. Sir H. Layard arrived at Mosul on the 11th of May, accompanied by Mr. Mitford, who has recently given the record of his extensive travels to the world. Together we rambled among the mounds of Nineveh, and our conversation turned incessantly upon the harvest that might be reaped by archaeological exploration. Together we went by Kalah Shirkat to the ruins of Al Hadhr, in the heart of Mesopotamia. Full well do I remember the energy and zeal with which Sir H. Layard picked and tore at the face of the mound of Kalah Shirkat, where it had been exposed by the waters of the Tigris, and the number of broken bricks and other relics that he brought to light. If more serious excavations were not entered upon that year, it was not for want of will, but for want of means. Mr. E. Rassam had a raft constructed to convey the travellers to Baghdad, and when there Sir Henry endeavoured to awake that interest in the proposed excavations which would have resulted in the funds necessary for such a purpose.

In the mean time several parties of Frenchmen passed through Mosul, and among them the celebrated archaeologist M. Texier, accompanied by the Comtes de la Bourdonnaye and de Guiche; and after my return from Kurdistan, M. de Sercy, French ambassador to Persia, with two or three *attachés*, accompanied by Capt. Lynch, who was familiar with the Tigris and its mounds, having navigated the river; conversation always taking the same direction. I may be wrong, but I have always in my own mind connected the despatch of the archaeologist Botta with the representations made at home by one or other of these parties. Mr. E. Rassam was appointed vice-consul at Mosul the same year. The French had no representative there till M. Botta came.

I am not prepared to say that the success of the latter gentleman's explorations at Khorsabad did not stimulate Sir Henry's exertions to obtain the means to carry on similar explorations at Nineveh, and he ultimately succeeded in obtaining these, by going to Constantinople and securing the aid of our enlightened ambassador—Lord Stratford de Redcliffe.

But to say, because his explorations were entered upon, with the assistance of Mr. O. Rassam—Mr. E. Rassam's younger brother—after those of M. Botta, that "he bedecked himself with feathers not his own," would be the same as if said of M. Botta, who, after all, followed in the footsteps of Mr. Rich, who, as Sir H. Rawlinson justly points out, brought away with him sculptures and inscribed slabs and bricks twenty-five years before M. Botta's explorations.

Sir Henry Layard had been anxious to explore the mounds of Nineveh from the first time he saw them; and if by accident he was anticipated at Khorsabad, by the more energetic and liberal Government of France providing the means, it was in no way his fault; and even as it is, he is entitled to style himself, as he does—in an archaeological sense—"the discoverer of Nineveh."

W. F. AINSWORTH.

ANNE BRONTË.

Gable-End, Shortlands, Kent, Nov. 10, 1884.

I HAVE just returned from Scarborough, and should very much like to ask you to draw attention to the sad state of the grave where Anne Brontë lies, in the old churchyard by the castle. The stone that marks her resting-place has nearly fallen, and a more desolate and heart-breaking spot it has rarely been my fate to see. The entire churchyard is a disgrace to a town like Scarborough, and is more like a neglected City graveyard than the resting-place of the dead in the country should be; and perhaps if an effort were made to save at least Anne Brontë's grave from destruction the example set by that might be followed as regards the whole place.

Surely England is too rich in money and none

too rich in memorials of women like Anne Brontë to allow of her resting-place being quite obliterated.
J. E. PANTON.

PROF. FAWCETT.

THE incidents that marked the life of the lamented professor whose death we announced last week have been told at length in the daily papers, and there is no need to recapitulate them in this journal. Nor is it necessary for us to dwell on the kindness of heart, the cheerful temper, and the genuine honesty of thought and speech which won the admiration of all with whom he came in contact. His blindness, and the courage with which he bore it, naturally attracted sympathy and helped to render him popular; but, quite independently of that, there were few of his contemporaries so likable or who so completely gained the affection of those who knew them intimately. And this affection was not won by facile concession to the views of others. While always eminently courteous, he held firmly to any opinion he had once formed, and carried through without finching any resolve to which he attached importance.

Prof. Fawcett's work in political economy was mainly that of an expounder of the Ricardian system as developed by Mill. When he first made his appearance as an economist, at the beginning of the 'sixties' there was scarcely any opposition to Ricardo, and it seemed as if an orthodox doctrine of economics had been established. Of this orthodox political economy Mr. Fawcett was an ardent adherent, remaining firm in his faith till the last. His first appearance was with his 'Manual,' a wonderful piece of work for a blind man, which was originally little more than an abstract of Mill's great treatise—an admirable condensation of Mill's main positions put in clear and forcible language. In later editions further chapters were added on topics that had specially engaged the Professor's attention; those on the effects of the gold discoveries, on depreciation of silver, on local taxation, and, quite recently, on Statesocialism, being particularly valuable. In its latest form the 'Manual' is perhaps the best introductory book on the subject, though it can scarcely be said to represent the present state of economic science in England. The author rigidly adhered to the wages-fund theory, now almost universally abandoned, and pressed the doctrine of *laissez-faire* beyond the limits within which most economic thinkers confine it. These faults of method likewise lessen the value of his works on the 'Economic Position of the English Labourer' and on 'Pauperism,' subjects in which *laissez-faire* cannot be rigidly enforced. Both books show by their subject the deep interest felt by the Professor in the social problems now most prominent, but they can scarcely be said to be more than expansions of the ordinary Ricardian position on these topics. In his 'Free Trade and Protection' Prof. Fawcett produced work of greater value, though even here it cannot be said that he added much to the ordinary orthodox views on free trade, the chief novelty of treatment being the attempt to explain why the expectations of the earlier free-traders had not been fulfilled by the universal adoption of their views. Altogether, therefore, one cannot claim for the late Cambridge Professor of Political Economy the highest rank in the roll of English economists. A clear exponent of Ricardian economics has passed away in Henry Fawcett, who will perhaps be best remembered in the history of the science as the last of the orthodox school. Coming so close after the deaths of Jevons, Cliffe Leslie, and Cairnes, his death scarcely leaves any prominent economist in England.

This is not the place to touch upon his political activity, but certain aspects of it had close connexion with his economic views, as was somewhat too clearly understood during

his early parliamentary career. The problems connected with Indian finance were those that chiefly claimed his attention in the speeches that won him the honourable name of "the member for India," and take up a large part of his book on India. There can also be little doubt that his economic training largely helped to make him the most successful Postmaster-General we have had. In his recent concessions to the telephone companies and in the free competition he allowed to the parcels delivery companies, he was clearly following out the principles of the economic school which he represented. Only a fortnight ago an able letter of his appeared in the papers, in which he explained, on the most approved free-trade principles, his motives in allowing a German firm to contract to supply postcards. It was when he had an opportunity, as on this occasion, of combining the theoretical and the practical economist that Mr. Fawcett displayed himself at his best. He has refuted in a most triumphant way the general impression that a theorist on business cannot be a man of business, and by doing this he has effected more good for political economy than any other man of his generation. And in the lesson of his life he taught most impressively the doctrine of self-help which ruled, perhaps too rigidly, his economic thought. For these qualities rather than for his books he will live in the history of the science he represented.

Literary Gossip.

LORD LYTTON is said to have just completed a new metrical romance, which is likely to be published shortly.

'THE MARITIME ALPS AND THEIR SEABOARD,' to be published before Christmas by Messrs. Longman, is a series of sketches, by the author of 'Véra' and 'Blue Roses,' on the French Riviera, a subject on which the writer's previous studies make her specially competent to discourse. The work, accordingly, deals with the history, archaeology, flora, and legends of a coast familiar to many English readers. It contains twenty-eight illustrations cut on wood by Mr. Kemplin. Three of these were exhibited in last year's Salon, one being a clever rendering of a sketch by Meissonier of the coast near Antibes.

MESSRS. KEGAN PAUL & Co. will shortly publish a book of travels entitled 'To Kairwân the Holy,' by the Rev. Alexander A. Boddy, of All Saints', Monkwearmouth. It is the record of a solitary journey to Tripoli, thence by sea round the coasts of the Lesser Syrtis, and afterwards to Kairwân. Mr. Boddy devotes a considerable portion of the book to a description of the holy city, its mosques and shrines; and he can claim to be the first English clergyman to enter Kairwân. Mr. Boddy makes frequent reference to 'The Country of the Moors,' the author of which, Mr. Edward Rae, penetrated into Kairwân some years before the French occupation. The book will contain several woodcuts executed by M. Jacassy, an able French draughtsman.

MR. C. S. SALMON, formerly President of the island of St. Nevis, has been asked by the Committee of the Cobden Club to write a pamphlet on the present distressed condition of the West India colonies. Mr. Salmon is now engaged in writing the pamphlet, his principal point of view being that all the taxes on food which are imposed in the West Indies should be abolished.

THE series of papers on 'Celebrated Birthplaces' in the *Antiquary* will be continued throughout the new year. The January number will be devoted to the birthplace of John Evelyn, and the owner of Wootton has kindly sent Mr. Foster, the writer of the article, a facsimile of a drawing of Wootton made by the celebrated author of 'Sylva.' This interesting drawing will be reproduced. The arrangements for next year's *Antiquary* will include a series of papers by Mr. John E. Price on 'The Games of England: their Origin and Survival'; some articles on 'Historic Streets,' which will seek to show the archaeological and historical value of streets both in respect of their architecture and position; and among the contributors of other communications are Prof. Hales, Mr. Cornelius Walford, Mr. J. H. Round, Sir J. H. Ramsay, Mr. Edward Peacock, Mr. H. B. Wheatley, and Mr. Ordish.

MESSRS. TRÜBNER & Co. have in the press, and will publish early next year, a new volume of verse by Mr. Edwin Arnold, author of 'The Light of Asia.' It will be called 'The Secret of Death'; with some Collected Poems, that which gives a title to the book being a version, in a popular and novel form, of the 'Katha Upanishad,' from the Sanskrit.

THE large library of the late Rector of Lincoln will be sold by Messrs. Sotheby & Wilkinson in the spring. It consists of 14,000 volumes, and contains some highly valuable rarities. About 600 volumes, such as seemed suitable to girl undergraduates, have been presented by Mrs. Pattison to Somerville Hall.

THE Monthly List of Parliamentary Papers for October, 1884, comprises 1 House of Lords Paper, 18 House of Commons Reports and Papers, 7 House of Commons Bills, and 14 Papers by Command. The first paper cited is the Report from the Select Committee on the Commissariat and Transport Services (Egyptian Campaign). Among the Bills for 1884, Session 2, are a Bill to amend the Law relating to the Representation of the People; a Bill to amend the Landlord Act (Ireland, 1881); and a Bill to adjust the Numbers of the Electors in some Constituencies of the United Kingdom, having Consideration to Population. Among the Reports and Papers will be found a Numerical List of Parliamentary Papers for Session 1883; Report, Evidence, and Appendix from the Select Committee on Harbour Accommodation; and Correspondence relative to Thames Pollution. The Papers by Command comprise Report on Railways in India for 1883-4; Agricultural Returns (Great Britain), 1884; Statistical Abstract (British India), 1873-74 to 1882-83; Correspondence relating to the Defence of Colonial Possessions and Garrisons Abroad; and Nos. 32, 34, and 35 of Correspondence on the Affairs of Egypt.

A NEW volume of short stories by Mr. Henry James, entitled 'Tales of Three Cities,' will be published next week by Messrs. Macmillan & Co.

MESSRS. W. KENT & Co. will publish shortly 'Souls and Cities,' a novel by the author of the "Cheveley Novels," &c.

IN addition to a ghost story by Mr. Hugh Conway, a tale by Mr. R. E. Francillon, and a contribution by Lady John Manners, the

Christmas number of the *London Figaro* will, it is said, contain some sonnets—his first published poetry—from the pen of Mr. F. Marion Crawford.

MR. JOHN ASHTON writes from 15, Stanley Gardens, Belsize Park :—

"Every one who has used the Reading Room of the British Museum, either for study or research, has been more or less indebted to Dr. Garnett, who has freely imparted his marvellous encyclopedic knowledge and intimate acquaintance with books of all kinds to all comers, and thousands have benefited thereby. He now resigns the position of Superintendent of the Reading Room, and it is felt that this step should be marked by some recognition of the kindly help he has given to all who have asked of him. A subscription has been set on foot among the readers to present him with something which may pleasantly remind him of their hearty appreciation of his ever ready help, and to this end I shall be happy to receive contributions from those who may thus wish to recognize his valuable assistance."

MR. AUSTIN DOBSON has been elected a member of the committee of the London Library in the place of the late Mark Pattison.

MESSRS. MACMILLAN & Co. are about to issue a series of short religious essays for the times by three "Friends," under the general title 'A Reasonable Faith.' The authors announce that they write "for those, to whatever school or sect they may belong, who are sincere seekers after God and His truth, and who are willing to look carefully, and with as little prejudice as possible, at anything which purports to be a sober and devout statement of religious conviction."

THE death of H.E. Ohannes Effendi Chamich at Constantinople of heart disease is looked upon as a great loss. He was a high Armenian functionary of the Porte, but was most remarkable as a writer on political economy and social subjects for the purity of his style in Turkish, in which respect he was considered to have excelled any other Christian.

A SMART trick has been played Mr. Max O'Rell by a Yankee firm. Before the sheets of 'John Bull's Womankind,' sent in advance of publication to America, could be got into type, the work had been translated from an early copy of the French original, and issued by a New York publisher. The author's chance of any profit from the American sale of his book is, therefore, destroyed.

UNIVERSITY COLLEGE, Liverpool, has been admitted to a place in Victoria University. The college now occupies a unique position in placing its female students upon precisely the same footing as the male, and, as part of Victoria University, will be able to secure for women trained within its walls the same degrees as those open to men.

THE death is announced of Mr. Octavian Blewitt. Mr. Blewitt was elected secretary of the Royal Literary Fund as long ago as 1839, and therefore held office at the time when a vigorous endeavour was made to have the management of the Fund altered. In the struggle Mr. Blewitt, naturally enough, perhaps, sided with those who wished to maintain things as they were. The reformers were defeated, but their defeat was a disaster to the Fund. Mr. Blewitt, in his younger days, wrote two excellent handbooks for Mr. Murray.

FROM various quarters of the world reports are received of the operations of the Society for Propagating the French Language, which receives the full support of the Government and officials of the Republic. It is doing its work in some places where English would be expected to be maintained. For the promotion of our language no effort is made, as an attempt of the Society of St. George met with no practical result. It is true that the growth of population is adding to the hundred millions of the English-speaking races, but there are many regions where the language is neglected.

THE event in literary circles in Constantinople is the appearance of the second volume of the history of Turkey by Ahmed Jevdet Pasha. How many years he has been engaged on this work we do not know, but at all events a quarter of a century, and as he has been busy in high office throughout the time his perseverance is the more remarkable. He was among the first of the Ulema to acquire European languages, which he did for the express purpose of this work. He has also co-operated actively in promoting the local school of history.

MESSRS. HURST & BLACKETT will shortly publish two new novels—"The Cardies," by Mr. W. G. Waters, and 'The Witch's Head,' by Mr. H. Rider Haggard, author of 'Dawn.'

MESSRS. HACHETTE & Co., of Paris, will publish very shortly a popular illustrated French edition of Dickens's works. The majority of the illustrations are those by Barnard, but every volume will contain a certain number of original designs by various English and foreign artists residing in England. M. Joseph Tonneau will supply the greater number of these.

It will be remembered that in 1878 a work appeared under the title 'Tacitus and Bracciolini,' the anonymous author of which endeavoured to prove that the 'Annals,' instead of being written by Tacitus, were forged by Bracciolini in the beginning of the fifteenth century. The book was reviewed in the *Athenæum*, and we had no difficulty in showing that the author had mistaken the meaning of important passages in the 'Annals.' Though no one but the writer of the book believed in the 'Annals' being forged, a wish was expressed here and there to have photographs of the two Florentine MSS. This wish has at last been gratified, at least to some extent. A photograph of one page of what is known as the "First Florence MS. (Laur. 68, 1)" has now been published in the first part (plate 2 of Latin series) of "Collezione Fiorentina di Facsimili Paleografici Greci e Latini illustrati da Gir. Vitelli e Ces. Paoli. Firenze, 1884." The MS. does not look like a forgery. It is written in so-called Caroline minuscules of the beginning of the ninth century, of the same character as may be seen on plates 122, 123, and 169 of the Paleographical Society, and plates 37-40 of Arndt's 'Schrifttafeln.' The latter plates represent a MS. which may, according to Dr. Arndt, be ascribed to the writing school of Tours, and written in the years 796-804. Orelli thought the Tacitus MS. belonged to the eleventh century; but whether we ascribe it to the eighth, or to the ninth, or to the eleventh century, it affords clear

evidence that the 'Annals' were in existence some centuries before Bracciolini was born. It is to be hoped that a photograph may also appear some day of the "Second Florence MS." A few lines of it have already been figured by hand on plate 49 (vol. iii.) of the 'Nouveau Traité de Diplomatique.'

JAPANESE newspaper enterprise is making rapid progress. It is stated that no less than three vernacular newspapers published at Tokio and one at Kobe have sent special correspondents to report the events of the war in China.

SCIENCE

A History of British Fossil Reptiles. By Sir Richard Owen, K.C.B., F.R.S. 4 vols. (Cassell & Co.)

It is interesting to reflect on opening these handsome volumes that the subject to which they relate must have engaged the attention of their venerable author for at least half a century. As far back as 1839 Prof. Owen presented to the British Association his first 'Report on British Fossil Reptiles'—a subject which had been forced upon his notice some time previously by his critical examination of the Hunterian specimens, with the view of preparing a descriptive catalogue of this collection. On surveying the assemblage of reptilian remains which had at that time been brought into notice by the labours of such geologists as Buckland and Conybeare, De la Beche and Mantell, he foresaw that the strata which had yielded these relics might fairly be expected to disclose others that should throw further light upon the remarkable modifications of reptilian structure in former stages of the earth's history. This expectation he has lived to see amply realized. From time to time he has described and figured—especially in the publications of the Paleontographical Society—such new species as have fallen under his notice; and it may be said without hesitation that though many other workers have been in the field no other naturalist has contributed to our knowledge of the fossil reptiles of the British Islands to anything like the same extent as Sir Richard Owen.

The author is to be congratulated on having, in the present work, gathered together his numerous memoirs on this subject, correcting them where the advance of knowledge has rendered correction necessary, and materially amplifying them by the addition of original matter. The work was started many years ago—indeed the title-page bears the date 1849-84—and several parts were originally issued by private subscription; but the materials at the author's command having become exhausted in 1854, its issue in the form of separate parts was suspended. In its present shape the work forms an invaluable repository of information, to which every paleontologist interested in fossil vertebrata will constantly refer as the standard authority on its special subject.

It is true we are already familiar with a large number of the plates, and with much of the text, in the publications of the Paleontographical Society; but there they are associated with numerous other writings in such a way as to make their collation a

matter of some difficulty. Moreover, the convenient indexes with which Sir Richard Owen's complete work is supplied enable the student to refer at once to any particular group, and thus avoid the loss of time involved in searching through the Palaeontographical series. As no more impressions can be obtained from the Society's plates, the issue of the present work is limited to 170 copies, each copy being numbered and bearing the author's autograph.

Among the more notable additions to our knowledge of fossil reptiles within the last few years—at any rate, on this side of the Atlantic—are the extraordinary remains discovered in the Wealden beds of Bernissart, in Belgium. Those who have recently visited Brussels will have admired the gigantic iguanodons displayed in a glass-house built for their reception in the courtyard of the Natural History Museum, where M. de Pauw has skilfully mounted them in the erect attitude which M. Dollo feels justified in assigning to these dinosaurs. These Wealden fossils—found, curiously enough, while working coal in some adjacent rocks—are referred to two species, *Iguanodon bernissartensis* and *I. mantelli*. None of the iguanodon remains found in this country can approach in completeness these Belgian specimens; but the magnificent collection of reptilian relics displayed in the British Museum shows that in almost every group our own rocks have yielded specimens of surpassing interest. From Sir Richard Owen's former position as superintendent of these collections scarcely any specimen of value can have escaped his attention; and the present work is, consequently, the most comprehensive history of the fossil reptiles of Britain that has been written.

As an instance of the way in which the author's recent researches have been embodied in this volume, we may point to the notice of his new genus *Plesiosuchus*—a genus which he described before the Geological Society in the early part of the present year. This genus is founded on a skull from Kimmeridge Bay, in Dorsetshire, previously described, under the name of *Stenosaurus manselii*, by Mr. J. W. Hulke, who has done much of late years to extend our knowledge of fossil reptiles, especially of the group of dinosaurs. The history of Geoffroy St. Hilaire's genera *Stenosaurus* and *Teleosaurus*, as partly told by Mr. Hulke in his presidential address to the Geological Society last February, is one of the most curious stories in the records of palaeontology.

The dense mass of original information which Sir Richard Owen has crowded into these ponderous volumes might well represent the labour of an ordinary lifetime. Yet we must remember that the subject of fossil reptiles is but one of the many branches of palaeontology which have engaged his attention. Thus, to take an example from another department, his voluminous memoirs on the extinct wingless birds of New Zealand may be cited, not merely as records of great scientific ability, but as remarkable monuments of long-sustained industry. Let us not bring this notice to a conclusion without expressing a hope that Sir Richard may still be spared for many a year to enrich his favourite science with further contributions.

Text-Book of Descriptive Mineralogy. By Hilary Bauerman, F.G.S. (Longmans & Co.)—This is the second part of a complete work on the science, the volume devoted to systematic mineralogy having appeared about three years ago. The work is ably and concisely written, and is characterized by extreme trustworthiness, as, indeed, we should have expected of a text-book written by Mr. Bauerman and revised by Mr. F. W. Rudler. "The classification adopted is in the main similar to that of the second edition of Rammelsberg's 'Mineral-Chemie.'" In crystallography the systems followed are those of W. H. Miller, with Bravais's modification of notation in the hexagonal system, and of Weiss and Naumann. In the several chapters of the work full descriptions, chemical and physical, are given of groups of minerals of analogous molecular constitution, preceded by general introductory remarks on the forms and inter-relations of the species in each group. The so-called "minerals of organic origin"—coal, lignite, amber, petroleum, and the like—are described in the last chapter. Mr. Bauerman does not profess to write an exhaustive treatise embracing every rare and comparatively unimportant species; but a glance at the carefully arranged index shows that the volume contains all, and more than all, that can be reasonably required for the "use of students in public and science schools." In the previously published volume, that devoted to systematic mineralogy, the author marred the lucidity of his explanations and descriptions by their brevity, and a similar fault is apparent in the volume now before us. Mr. Bauerman is so sternly sparing of words that he frequently suppresses the verbs in a sentence altogether, the effect being that many of his statements are not only uncouth, but difficultly intelligible. In spite, however, of this defect in style, the work under consideration may be cordially recommended to students of mineralogy.

Among the Stars; or, Wonderful Things in the Sky. By Agnes Giberne. (Seeley & Co.)—Miss Giberne is well known for her writings on popular science, and the success in particular of her little book on 'Sun, Moon, and Stars' has been, as it deserved to be, great. In the preface to the work before us she states that the want of a little volume for children on the subject of astronomy, treated much more simply than in her former book, has repeatedly been suggested to her. Experience only can show whether this be really a desideratum which will be appreciated by the juvenile readers for whose benefit it is intended; but certainly if it be, no one can supply it better than Miss Giberne. She will allow us to point out that the most recent determinations of the mean distance of the sun make it about two millions of miles greater than that given by her in this treatise; also that even modern astronomy cannot pretend to assign the amounts of motion in space of the sun and Arcturus with the accuracy there stated.

ANTHROPOLOGICAL NOTES.

The poet and the anthropologist are not often in contact, but at a recent meeting of the Society of Anthropology of Paris M. Letourneau brought forward with effect, as evidence of the existence of cannibalism in the Marquesas Islands, and of the superstition that the eating of human flesh conveys to the eater the moral and physical qualities of the person eaten, a poem founded on facts which occurred in 1847, written by M. Chevé, then a naval officer. It is entitled 'Ti-hi-hou, a Personal Recollection,' and may be translated literally (leaving to some "con-descending genius" the task of rendering it into English verse):—"He was a tall man, of lofty and proud bearing; in his glancing eye there glowed a warlike fire; his exploits, his martial boldness, were the boast of his tribe, and the tribes around spoke of them with trembling. Add that he was a chief of high lineage, cousin and favourite of the king of the

tribe, who was an impotent old rascal, a sinister man-eater, foundered with leprosy, brandy, and murder. He was my *tayo*: I had formed a habit of taking him to run with me in the woods, and when the journey was either too long or too rough I climbed on his back or his neck at my choice. When noon burned the land with its heat I would go to lie down in his hut without ceremony; he left to me his bed and his mat and his wife, and himself went to sleep in the shade of a bush. I had occasion to go to a neighbouring island to succour a shipwrecked vessel; on my return to the bay at the end of a week I sought my *tayo*: the king had eaten him! The high priest had said to the king, 'If old age and ill health have bowed thy noble head, feed thyself on a warrior; his vigour, his suppleness, and his valiant soul will pass into thy body; and to incorporate in himself youth and strength, to refresh his thin blood by a thickened lymph, the king had eaten him on a large plate of bark, well peppered to his taste, and stuffed with potatoes.' The poem is interesting, further, for its definition of the practical identity between two friends established by the custom of *tayo*. Dr. Clavel, who has recently returned from Marquesas after a stay of six months there, has expressed the opinion that anthropophagy in the islands was not caused by a liking for human flesh, but by personal rancour, and quoted a case in which a chief of Hatiheu had eaten his mother-in-law, but made a gesture of repugnance when asked if he liked the food. The native population, which according to the estimates of Capt. Cook would have been about 100,000 when he visited the archipelago, and which was estimated at 20,000 in 1838, is now 4,865 only—a depopulation which Dr. Clavel thinks can only be accounted for by a combination of causes, such as disease, epidemics, and intemperance, not one of which is alone sufficient to produce so grave a result. It has not been accompanied by a degradation of physical characteristics, for the men are as tall, muscular, and powerful as their ancestors were when they excited the admiration of Cook. The proportion of females to males is small, the numbers being 2,343 and 2,522 respectively. The most populous of the eleven islands forming the archipelago, of which only six are inhabited, is Hiva-Oa, containing 2,161 inhabitants.

Dr. Maurel, a naval medical officer, has collected evidence on the practice of the *couteade* among the Indians of French Guiana which appears to be trustworthy. This is the curious custom, existing among peoples widely separated by time and place, by which a woman will appear in public almost immediately after the birth of a child, while the husband retires to his hammock and adopts the rôle of a sick person.

SOCIETIES.

GEOLOGICAL.—Nov. 5.—Prof. T. G. Bonney, President, in the chair.—Mr. W. L. Carter was elected a Fellow.—The following communications were read: 'On a New Deposit of Pliocene Age at St. Erth, Fifteen Miles east of the Land's End, Cornwall,' by Mr. S. V. Wood; 'On Cretaceous Beds at Black Ven, near Lyme Regis, with some Supplementary Remarks on the Blackdown Beds,' by the Rev. W. Downes; and 'On some Recent Discoveries in the Submerged Forest of Torbay,' by Mr. D. Pidgeon.

ROYAL ARCHEOLOGICAL INSTITUTE.—Nov. 6.—Mr. J. T. Micklethwaite in the chair.—Prebendary Scarth read an account of the recent discoveries on the site of the Roman baths at Bath, illustrating his remarks by a carefully executed plan drawn to scale, showing the great Roman reservoir (which was found by following up the original drain that carried off the surplus water), the great bath, and the various pipes and channels connected with it. As some of the arrangements are unusual, it was pointed out that at Bath, as the water was naturally at a temperature of 116° F., it was necessary to cool it instead of heating. Mr. Scarth also communicated an account of the very interesting remains uncovered by Père de la Croix at D'Herbord, not far from Poitiers. These consist of an entire Roman provincial watering-place, with its temples, baths, hotels, and theatre, the whole covering

his mathematical investigations on the rigidity of the earth and on tides; a Royal Medal to Prof. Daniel Oliver, F.R.S., for his investigations in the classification of plants, and for the great services which he has rendered to taxonomic botany; the Davy Medal to Prof. A. W. H. Kolbe, of Leipzig, Foreign Member of the Royal Society, for his researches in the isomerism of alcohols. From this it will be seen that two of the Society's Foreign Members and two of their Fellows are chosen for distinction.

Mr. A. R. FORSYTH, Fellow of Trinity College, Cambridge, is preparing a treatise on differential equations for the use of mathematical students at the universities. It is hoped that it may be ready by the end of next year. Messrs. Macmillan & Co. will be the publishers.

PROF. WARINGTON SMYTH, F.R.S., on Tuesday, the 4th inst., occupied the chair as president at the annual meeting of the Royal Geological Society of Cornwall. He drew attention to the temperature of deep mines, especially those of Nevada. He ascribed the great heat experienced in those mines entirely to chemical changes going on in the lode itself. Mr. R. N. Worth read an important paper 'On the Strata in the Lizard District'; and Mr. F. Millet, of Marazion, one 'On the Raised Beaches of Plymouth Hoe.'

Mr. CHARLES JULIAN LIGHT, C.E., has been appointed secretary of the Society of Engineers.

CONSUL O'NEILL has this year accomplished two remarkable journeys in an unknown portion of East Africa. In the first he left the river Shire at Chironzi, and walked to Blantyre, leaving the Ma-Kololo country on his left. In the second he walked to Quillimani on the coast from Blantyre by a route leading south of Milanji, which will prove to be the nearest and most direct overland communication with the coast. He took twelve hundred observations for longitude, which will help to fix a trustworthy meridian in the interior, which has been much wanted. The account of these journeys will appear in the *Proceedings of the Royal Geographical Society*.

The International Paris Exhibition (*Exposition Universelle*) of Manufactures and Processes will be opened on July 23rd, 1885, and closed on November 23rd. The exhibition will be held at the Palais de l'Industrie, Champs Elysées, under the patronage of the Minister of Commerce and the Minister of Public Works.

EGENIO BALBI, Professor of Geography at Paris, died on October 18th. He was born at Florence on February 6th, 1812.

M. A. HUREAU DE VILLENEUVE, in a note to the Academy of Sciences on October 27th, asked attention to the use of distilled water for drinking. He argues that the cost of distilled water may be greatly reduced by obtaining it from steam engines in actual work. He says it is not palatable and is easy of digestion, it contains a sufficient quantity of air, and the absence of salt is an advantage.

Dr. GOPPELSIEDER announced to the Industrial Society of Mulhouse that he had succeeded in discharging indigo blues and Turkey reds by the electric current, using as an electrolyte chlorides mixed with caustic soda, the tissue being placed between metal plates, which serve as electrodes.

PROF. BELL, whose "radiophone" attracted much attention at the Electrical Exhibition in Philadelphia, now states that he has been successful in conveying speech for 500 ft. by means of a strong ray of light acting upon a selenium cell.

H. W. writes:—"Catania has had another terrible scare. Etna, its dangerous neighbour, has lately been in a state of activity, and an eruption of mud was announced. The diameter of the crater is said to be 500 yards, admitting of a considerable outpouring. The mud ran over a large extent of the plain towards Biancavilla. Prof. Silvestri, how-

ever, is of opinion that the phenomenon was occasioned by heavy rains sweeping down the mountain and through the valleys."

MESSRS. LEGRAND & SUTCLIFF have reached the chalk in a boring at Vange, near Pitsea, in Essex, at a depth of 524 ft. from the surface. This settles an important question as to the depth to which the tertiary formation extended in this part of Essex; 395 ft. had to be pierced before meeting with the lower tertiary beds, which have been proved to be 129 ft. thick.

M. E. J. MAUMENÉ read before the Académie des Sciences on the 20th of October his third memoir 'On the Hydrates of Potassa and Soda.' As these researches bear strongly upon the atomic theory, and promise to free chemistry from prevailing hypotheses, they deserve the closest attention.

M. BALBIANI at the same meeting read a paper on the effects of tar-water on vines attacked by *Phylloxera*. A decisive experiment made in the neighbourhood of Montpellier shows that the winter eggs may be destroyed in any vineyard by the use of this wash.

The *Meteorological Abstract for India* for April, 1884, has been received.

The Government Astronomer for Victoria has forwarded the *Monthly Record* of observations in meteorology and terrestrial magnetism from the observatory at Melbourne for May, 1884.

DR. LOUIS W. ATLEE, M.D., contributes to the *Journal of the Franklin Institute* for October a paper on 'Our Clothing and our Houses,' in which he supplies much excellent information on the above subjects, generally deficient in the systematic treatises published.

FINE ARTS

THE ANNUAL EXHIBITION OF OIL PAINTINGS BY ARTISTS OF THE BRITISH AND FOREIGN SCHOOLS IS NOW OPEN AT THOMAS McLEAN'S GALLERY, 7, Haymarket, next the Theatre.—Admission, including Catalogue, 1s.

NINETEENTH CENTURY ART SOCIETY.—THE AUTUMN EXHIBITION NOW OPEN, at the Grafton Street Galleries, from 10 to 6. FRIEMAN and MARRIOTT, Secretaries.

'THE VALE OF TEARS'—DORÉ'S LAST GREAT PICTURE, completed a few days before he died. NOW ON VIEW at the Doré Gallery, 25, New Bond Street, with 'Christ leaving the Precincts,' 'Christ's Entry into Jerusalem,' 'The Dream of Pilate's Wife,' and his other great Pictures. From Ten to Six Daily.—Admission, 1s.

CHRISTMAS BOOKS.

ALTHOUGH the text ought to have contained some intimation of the fact that, substantially, *Sketching Rambles in Holland*, by G. H. Boughton (Macmillan & Co.), is an improved version of 'Artist Strolls in Holland,' published in *Harper's Magazine*, with the same charming and delicate cuts by the author and Mr. E. A. Abbey, we are thankful for the opportunity of reading consecutively the brilliant and light-hearted account of the clever A.R.A.'s jaunt, told in a most jaunty way, and admirably illustrated with his own designs and those of his comrade, all of "the newest block," and as fine as if engraved on steel. It is impossible for the reader not to be delighted with his companion in his devious tour by land, sea, mere, and river. He will enjoy the clear, bright narrative, never more happy than when it is most quaint and freakish, and the quick turns, which are almost witty without ceasing to be humorous, as when the Dutch artist's Eve is described as "evidently filled with large apples," and when the bronze effigy of Ary Scheffer is commiserated because it hears the bad language of the market women of Dort assembled at the feet of the sentimental painter's statue. With Mr. Boughton the reader may journey most pleasantly from Haarlem by Leeuwarden, Alkmaar, Middelburg, Oudewater, Muiden, Bois-le-Duc, and Maestricht, and "home again." We are at a loss, however, to understand by what accident this work has been issued without any intimation of its previous appearance in another form and under a

slightly different title. Perhaps this is due to Mr. Boughton's lack of experience as an author. He naturally took it for granted that every English-speaking creature reads *Harper's Magazine*. He has made a more pardonable mistake than Messrs. Longman & Co., whose 'Princess Nobody, a Tale of Fairy Land,' "by Mr. A. Lang, after the drawings by R. Doyle," which we reviewed on the 11th ult. (*Athen.*, p. 471), contains not a word to tell its readers that the drawings are neither more nor less than—or rather they are very much less than—inferior transcripts of the designs of "In Fairy Land, a Series of Pictures from the Elf-world, by R. Doyle, with a Poem by William Allingham (London, Longmans, Green, Reader & Dyer, 1870)." Fourteen years is almost enough to put the joint work of Mr. Doyle and Mr. Allingham out of memory. But on that very account it would have been a graceful and a grateful act to say that the drawings by R. Doyle were not novelties.

Stratford-on-Avon, from the Earliest Times to the Death of William Shakespeare, by S. L. Lee, with forty-five illustrations by E. Hull (Seeley & Co.), contains etchings and page cuts of buildings and other antiquities, such as the exterior and interior of the church of the Holy Trinity and the font in which Shakespeare was christened. The letterpress has been written with a scrupulous care not commonly bestowed on books of this class. It contains good sketches of urban and suburban life during the period indicated by the title of the book, and embodies much material found in out-of-the-way books, such as the "Registum" of the estates of the Priory of St. Mary of Worcester, which was published by the Camden Society, after having, somehow or other, wandered to Italy. The plates and cuts are rather illustrations of the text than works of art, but they are firmly drawn, clear, and good. On the whole, the book is excellent.

Paris in Old and Present Times, by P. G. Hamerton (Seeley & Co.), is a reprint, with all its admirable illustrations, from the *Portfolio*, although the fact is not stated. The volume aims at giving special attention to the changes which have occurred in the architecture and topography of the city. It is written in a thoughtful and sympathetic tone, such as becomes an experienced and accomplished observer. The style is remarkable for perspicacity, precision, and good taste. Mr. Hamerton has thought out his subject and expresses his thoughts deliberately. The liberality which inspired the criticism on the architecture of St. Eustache is acceptable, but it is impossible to share the writer's regret that a complete restoration of the *portail* of this church was not undertaken during the reign of Napoleon III. Mr. Hamerton's toleration of the taste which led to that grand piece of paganism the Madeleine is, to say the least of it, generous, but his critical acumen asserted itself when he compared the meanness of the Renaissance details which degrade the noble Gothic design of the great church of Les Halles with the stupendous conception of the general composition of that edifice. The comparison instituted between St. Étienne du Mont and the Madeleine is sound in principle and in detail. When our author is inclined to think the new Hôtel de Ville "the fairest palace" ever erected in the world, the suggestion startles the reader by its boldness and originality, especially coming from an author so studiously moderate as Mr. Hamerton. The criticism supporting this declaration of opinion is excellent in its way, and may well induce the reader to agree with what is said so frankly. Referring to the aridity of the Place du Carrousel, Mr. Hamerton gives us an opportunity for hoping that in some near future, when the works affecting the site of the Tuileries are completed, the ancient Jardin de Madeleine may be revived in the neighbourhood to which it must have given a rare

charm. The page cuts are clear and neat, drawn as Frenchmen draw architecture; the larger etchings are due to the competent but varied skill of MM. Brunet-Debaines, Tousseint, Martial, Lhermitte, and Lalanne. Méryon's etching of the apse of Notre Dame has been reproduced with tolerable success by M. A. Durand.

Sunny Spain: its People and Places, by Olive Patch (Cassell & Co.), is a popular and easy-going account of many things in the Peninsula, buildings, customs, vehicles, men, women, and landscapes. The cuts are of very mixed quality, from capital examples, most of which we seem to have seen before, to weak and commonplace things of no account. Some are English, more are French, a few appear to be Spanish.

The Seven Ages of Man (Fisher Unwin) is called "The Artists' Edition," although it contains seven very bad illustrations and Shakespeare's verses from 'As You Like It.'

Of the literary merits of Mr. E. Arnold's polished and facile verse we have not now to write, and our notice of the illustrated edition of *The Light of Asia* (Trübner & Co.) may be confined to the neat and careful woodcuts which illustrate the text. Almost all are Buddhist sculptures selected to suit the poems, some of them being 2,000 years old and representing scenes in the life of Gautama Buddha, the founder of Buddhism and hero of Mr. Arnold's verse. The tact of the draughtsman has eliminated the clumsiness and absurdity of taste and style which mar the significance of Buddhist sculptures, and imparted to them a little fineness and purity and grace freed of grotesqueness. By these means the sculptures have been adapted to Western taste, even as the poem has been adapted from the original legend.

An Unsentimental Journey through Cornwall (Macmillan & Co.) is a reprint, with Mr. C. N. Hemy's illustrations, of Mrs. Craik's extremely sentimental account in the *English Illustrated Magazine* of a tour in the country of the Giant Tregeagle, Penwith, and Rhoelad. Some of the cuts are very beautiful in every respect. Knowing Mr. Hemy's pictures, we wonder the more at the very varied merits of these drawings. Among the best are the powerful 'Cadgwith,' the charming 'Cornish Coast, from Inys Head,' 'Tintagel,' 'The Logan Rock,' 'The Armed Knight,' and 'Enys Dodman.' There is good wave drawing in 'The Lion Rocks,' and great brilliancy in 'Kynance Cove.' 'Mullion Cove' is best of all.

Marmion, by Sir W. Scott, has been published by Messrs. Chatto & Windus with neat, somewhat mannered and hard borders and laboured landscapes of the kind now in vogue. They daintily delineate scenes associated with the poem. The figure subjects are much better than the average employed for drawing-room table books. The design of the death of Marmion is first rate in its way. Notwithstanding all this, the book is not to be recommended, because all the notes have been omitted. The illustrations are of American origin.

Life Songs, being original poems illustrated and illuminated by Louisa, Marchioness of Waterford, and the Countess of Tankerville (Nisbet & Co.), consists of pious verses nicely printed in black-letter type set in borders of gold and colours, some of which are hard and stiff, while others are tasteful and pretty. The borders enclose little neatly drawn pictures of landscapes, diapers, flowers, and conventional ornaments of a nondescript kind. A few larger illustrations, by Lady Waterford, have considerable merit as the works of an earnest amateur whose feeling for grace of line and sweetness of expression is beyond challenge.

PHOTOGRAPHY AT THE NATIONAL GALLERY.

We are asked to publish the following correspondence:—

148, New Bond Street, Oct. 27, 1884.

SIR.—In the spring of last year we applied to you for permission to photograph a series of pictures in the National Gallery, with a view to their reproduction by means of photogravure and subsequent publication by us.

You were so good as to give permission, but the permission was coupled with the restriction that the pictures were not to be taken down or their glasses removed—a restriction which made the permission tantamount to a refusal.

We endeavoured, but without success, to obtain the removal of this restriction, although we proposed to employ any persons whom you might suggest so as to insure the pictures from injury, and although, as we pointed out, the restriction which was imposed upon us had not been made in the case of a French firm.

We are now given to understand that these restrictions have not been enforced in the case of the German firm, Messrs. Braun & Co., who have further been permitted to erect an iron house in front of the National Gallery for the purposes of their business.

It certainly seems a hardship that facilities which are afforded to foreigners should be withheld from English publishers, and we think that we have some claim to trouble you by asking for an explanation of the course followed by the Trustees.

We beg to remain yours obediently,

THE FINE-ART SOCIETY.

The Director, the National Gallery.

National Gallery, Oct. 29, 1884.

SIRS.—In reply to your letter of the 27th inst. addressed to the Director of the National Gallery, I am requested to explain that the privilege of having certain pictures in this collection temporarily removed from the walls for the purpose of being photographed was accorded to M. Braun & Co. in very exceptional circumstances.

That firm has been engaged for some time past in photographing pictures in the great public galleries on the Continent, where also, owing to the high importance of the undertaking, unusual facilities had been afforded to them.

They undertook to erect at their own cost, and with the sanction of Her Majesty's Government, a photographic atelier for their use, as well as to defray all expenses incurred by the removal and re-hanging of the pictures. Even then, several works, the removal of which would have been hazardous, were photographed in their places on the walls.

The Trustees and Director feel that to renew the special permission thus granted in favour of every application which may be made for a similar purpose would involve great risk to the pictures in this collection, and they regret, therefore, that they are unable to comply with your request.

I am, Sirs, your obedient servant,

CHARLES L. EASTLAKE.

The Fine-Art Society.

148, New Bond Street, W., Oct. 31, 1884.

SIR.—Our letter of the 27th inst., to which you have been so good as to reply, was not intended as a renewal of our application to photograph the pictures.

We felt that to allow at one time a French firm to remove pictures from the Gallery, and take away glasses—at another time a German firm to do the same—and in the interim to refuse to permit an English house to remove one single picture from its frame, is not to hold the balance fairly between all parties.

It may have been, as you say, of "high importance" that English pictures should be photographed by these foreign publishers. It was, without doubt, a very valuable monetary concession to give them, and one that is enhanced by your refusal in the present instance; and, therefore, as the series of engravings which we proposed to issue would, from an artistic standpoint, have been of equal importance with theirs, we think we are justified in complaining that privileges which were granted to them should have been withheld from

Your obedient servants,

THE FINE-ART SOCIETY.

The Director, the National Gallery.

THE MUSEUM OF CLASSICAL AND GENERAL ARCHEOLOGY AT CAMBRIDGE.

THE lines of study which are indicated by the title of the building opened last summer at Cambridge, a Museum of Classical and General Archaeology, have, of course, long engaged the interest of historical and classical students and of antiquaries in the University, but the formal attempts to organize these studies in Cambridge

have hitherto been limited to a section of the second part of the Classical Tripos examination and to a long established Antiquarian Society. The two professorships of art, the Disney and the Slade, are now held by very active and learned men, and the Fitzwilliam Museum has been rearranged and adapted for the requirements of students in the history and practice of art. The natural consequence of this has been the growth of a desire for a central building in which the study of ancient art and archaeology, both classical and general, should be stimulated and assisted.

It has been felt for many years by the Cambridge students of classical literature that among the higher branches of classical learning, historical art and archaeology claimed a more distinct recognition. Little encouragement has hitherto been given by the University of Cambridge to this department of learning. One consequence of this feeling was that the extent of the Classical Tripos was widened so as to include ancient history and archaeology, and another has been the erection of this museum. Philosophical, historical, and literary studies will here find tangible and material illustrations of the gradual progress in human civilization of the idea of beauty, of the products of social science, and of poetry and literary expression. The peculiar value of the museum seems to be that we here find everything arranged in such a way as to show the growth and evolution of the above creations of the human intellect. The ordinary idea of a museum is that it contains a collection of curiosities to be visited on a holiday, to be wondered at, or laughed at, or admired; but here the steps are shown by which the creative faculty of men ascended from the hideous fetish god to the Venus of Melos. And it was well said by Mr. Lowell in his speech at the opening ceremony that the existence at Cambridge of a museum like this, though it would never make a sudden conversion of the Anglo-Saxon race into artists, might stir up some hereditary qualities or faculties in some students which would make them students of art or even artists. But the professional education of artists is not, of course, the primary object of the University in founding this museum. To employ the study of art and archaeology in verifying and vivifying history and literature has been the practical end aimed at. And therefore, although the general improvement of taste in the English nation, and the development of the sense of abstract proportion, on which, as Mr. Ruskin says, "the appreciation of all the productions of art entirely depends, and which is one of the aesthetic faculties developed by nothing but time and education,"—although this is the highest and most valuable aspiration of a university school of archaeological training, yet the life which archaeology gives to the study of literature and its verifying and corrective spirit in historical investigations must always be the most practical use of a well-classified collection of specimens of ancient art.

Historical students will also learn much from the ethnological and antiquarian parts of the museum, where the first productions of the human race while in an uncivilized and savage state, and the subsequent modifications and improvements of those creations, are exhibited. For here we have the valuable collections made by Sir A. Gordon in the Fiji Islands, and also casts of yet undeciphered monuments found by Mr. Maudslay in Central America, and of the collections of Roman and mediæval antiquities presented by the Antiquarian Society.

To show the verification and vivification of historical and literary studies by art and archaeology the following instances are striking. The great German historian A. Mommsen, misled by his political prejudices and desirous to depreciate regal government in comparison with republican, has stated in his history of Rome that the great work of drainage at Rome must have been carried out by a republican government.

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and cannot be placed to the credit of a regal dynasty, because the Cloaca Maxima is constructed of travertine, a stone which was not used in early times. Now the fact is that the Cloaca Maxima is built of tufa, not of travertine, and bears other indubitable traces of having been constructed by the kings of Rome. The historian, who has here been misled by his democratic feelings, is corrected by archaeology. Another instance may be noticed which is given by Mr. Newton in his account of Greek inscriptions. Our own great Greek historian Grote, speaking with a partial feeling towards the Athenian democracy, doubts whether the Athenians ever doubled the tribute to their allies. But this doubt probably arose from Grote's prejudices in favour of republican institutions, for the fact that the tribute was doubled is asserted in an inscription and cannot be contradicted. Numismatics also illuminate and confirm or contradict the narratives of historians. Thus the accurate knowledge of subjects which have not been fully treated by historians, such as the history of Cyprus, the result of Greek river worship, the trade of Greek communities in Italy and Sicily, rests mainly upon the conclusions derived from the study of their coinage.

The main features of the various phases of ancient art can be traced in the museum by a student, who may follow out the trains of thought which the specimens, old or recently found, suggest. He will learn how the progress of the historical study of art has criticized the old popular titles of striking figures and groups; how the Apollo Belvidere has been interpreted as representing the slayer of the Python, or the Homeric bringer of the plague, or the vanquisher of the Gauls, or the Purifier. It is most interesting to trace the Homeric myths, the Æschylean dramatic scenes, and the defeat of the Gauls at Delphi in explanation of this great statue, and also to compare it with the other representations of Apollo which have come down to us. Or the great mistake immortalized by Byron in the name of the Dying Gladiator may be considered, and the whole history of the Attic offerings entered into, and the cognate character of other remaining groups of statuary recognized. The colossal figure of the Farnese Hercules, too, will lead to reflections on coarse exaggeration and the endeavour to create an impression by massive force rather than by symmetry and sublime repose, and will suggest a comparison of the ponderous imperial masses of Roman power with the Greek models of skill and symmetry. The Laocoon will also revive many memories in the mind of the classical student and of the student of art. Pliny and Virgil and Sophocles will pass before the mind of the former, while the latter will review the opinions of the great critics Lessing and Goethe and Overbeck, and will compare and contrast the work with the *Toro Farnese*.

But new interests as well as those of past and well-known criticism and artistic study will be awakened by the new casts of treasures of ancient art which have been placed in the new museum.

In the first room, which is appropriated to made archaic and immature art, casts of the recently found rudely sculptured figure of Artemis at Delos, and of that dedicated to Hera at Samos, and of the so-called Chiosel Gauffier Apollo can be seen. With these are the Neapolitan Harmodius and Aristogeiton, and others are to be here placed, such as the metopes of Selinus and bas-reliefs from Thasos, now moulded for the first time.

In the second room, where the central period is represented, we have specimens of pediments and metopes from Olympia, the great Parthenon and Phigaleian friezes, Attic funeral monuments, and copies from the works of Myron and Polykles, such as the well-known Discobolos and Ladomenos. Other examples of this period will soon be obtained.

In the third room we proceed to the second Attic school, including the Eirene and Plutus of Cephisodotus, the Hermes of Praxiteles, and figures of the same class from Athens and the British Museum; examples from the Mausoleum, Cnidus, and Ephesus; the Niobe, figures from the Nereid monument, the newly discovered Bacchus from Hadrian's Villa at Tivoli, the Apoxyomenos of Lysippus, the newly discovered reliefs from the heroön of Djölbaschi in Syria, the Venus of Melos, and the Borghese Faun, with others of the same class.

In the fourth room we have specimens of the Greco-Roman school of Pasiteles, and casts from the newly discovered frieze of the great altar at Pergamus. Here are also many well-known examples of the later school of ancient art, such as the Townley Venus, the Orestes and Electra, the seated Agrippina, the Laocoon, the so-called Dying Gladiator, the Dying Alexander, and the Venus of Capua.

Next in order we have in the corridor Greek and Roman portrait sculpture, including many busts and full-length statues, among which are those of Sophocles, Demosthenes, and Æschines. A great deal of space is also filled with smaller examples of each class.

The reflection of Greek or Roman history, social and national, in the early and later schools of ancient art is most striking, and will be found to be delineated in an historically arranged museum of ancient sculpture. The transition in national character from dignity and sanctity to mirth, love, and tender beauty is reflected in the sculpture no less than in the literature of Greece and Rome. This transition can best be traced in the casts of a museum like that now opened at Cambridge, and some of the events in the later history of Greece and Rome may be illuminated by the national characteristics drawn from the sculptures. Thus the perplexing history of the Greeks in Asia Minor may be explained by the social feelings shown in their sculpture, and a comparison of the great reliefs of the Mausoleum with those of some of the temples in Greece, as that of Nike Apteros at Athens or of Apollo in Phigaleia, will show the different state of society in the two districts. A periodical is published on such subjects by the French School of Art at Rome, called *Mélanges d'Archéologie et d'Histoire*.

But there is no need to dwell upon the importance of suggesting to the historical student to learn from archaeology as well as from literature, since in a museum chronologically arranged such lessons are learnt during every hour spent there. A library of archaeological books has been attached to the museum by the liberality of friends, and an admirable lecture-room has been built, which is in every way adapted for the requirements of a scientific treatment of art by the university professors or other lecturers, or by others who may use it. Perhaps it may be asked why the architectural department of ancient art has been omitted, and its importance may be insisted upon. To this we may reply that a feature of very great value and interest would no doubt have been added to the museum if it had been possible to include in it a series of models of the great buildings of antiquity, and thus to show their historical interest and their exquisite taste and power. But, unfortunately, this had to be left to the future, and we can only hope that the study of history and classical art may grow and flourish in Cambridge till such an addition be demanded by university opinion, or some enthusiastic lover of historical art, who may possess the means as well as the will, may enable the University to supply this deficiency.

ROBERT BURN.

Fine-Art Course.

THE Grosvenor Exhibition will be opened to the public on Thursday, the 1st of January next; the private view of the pictures is appointed for the last day of December. The collection of

Gainsborough's pictures promises to be of great importance; more than one hundred and fifty examples are already promised, including many of the most famous portraits and landscapes. It is certain that no collection of this artist's works has ever been made which could be compared with it. A large and nearly complete series of the drawings of R. Doyle is to be looked for with the Gainsboroughs. Sir Coutts Lindsay will be glad to hear from owners of Gainsborough's paintings who may be willing to lend them for exhibition. Relics of the painter will be welcome.

A CORRESPONDENT writes:—"Lovers of Italian art in England will hear with regret that the authorities of the Berlin Museum have succeeded in securing one of the jewels of Florentine painting hitherto in private possession in this country, namely, Lord Dudley's famous *Fra Angelico*. With reference to another famous picture, 'The Garden of the Hesperides,' which is the finest of all the mythological Rubenses at Blenheim, whether it is to be kept or lost to the country remains uncertain, the Duke of Marlborough having, it is understood, received the offer of 25,000 guineas for it from Paris, but being willing to give the preference to the National Gallery at any price beyond that offered."

AMONG the "South Kensington Art Handbooks" now in course of preparation is one on the 'Saracenic Art of Egypt,' by Mr. Stanley Lane-Poole, which will treat, for the first time in English, of the Mohammedan art of Cairo as illustrated in the decoration of the Mameluke and earlier mosques and monuments, and in the industrial arts of the engraver, potter, wood-carver, ivory worker, armourer, and mosaic artist, in the period of Saracenic efflorescence. No text-book of Saracenic or "Arab" art has hitherto been attempted in England, and this handbook will be the first essay in this direction. It will be illustrated by numerous woodcuts of the *chefs-d'œuvre* of Saracenic art, chiefly taken from the fine examples in the South Kensington Museum, and notably from the exquisite carvings and metal work of the recently acquired collection of M. de St. Maurice.

MR. WATTS, who has lent a large proportion of the Little Holland House Gallery, i.e., his private collection of his own works, for exhibition at New York, has made some progress with two noteworthy pictures and a new piece of sculpture of great interest. To the last most of his attention is at present directed. It is too early to describe it now.

THE descriptive and historical account of the cathedral churches of England and Wales, which has been for some time past in preparation, will be published next week by Messrs. Cassell & Co. The contributors will include Canon Tristram, Dean Kitchin, Dr. Jessopp, Precentor Venables, Prebendary Havergal, Prebendary Gregory Smith, Rev. R. St. John Tyrwhitt, Canon Swainson, Dean Howson, Archdeacon Norris, Canon Creighton, Prof. T. McKenny Hughes, Prof. Coolidge, and the Bishop of Sodor and Man. The work will contain an introduction by Prof. Bonney, and will be illustrated by about 150 engravings.

THE British Museum collection of Napoleon portraits has just been enriched by a remarkably interesting water-colour drawing of the captive emperor on his voyage to St. Helena. The drawing was made from life by Lieut. Skene, of H.M.S. Northumberland, and represents the imperial prisoner leaning sullenly, with his hands in his pockets, against a gun-carriage, while an English officer, with doffed hat, stands opposite addressing him. A comparison naturally suggests itself with the imaginative treatment of the same subject by Mr. Orchardson the year before last.

THE French journals record the death on Saturday last, in his seventieth year, of the very able battle painter M. Félix Emmanuel Henri Philippoteaux, who was born in Paris, and

became a pupil of L. Cogniet. Among his best-known pictures is 'Louis XV. on the Battle-Field of Fontenoy,' which is in the Luxembourg. Some of his pictures are at Versailles; his 'Banquet of the Girondins' is at Marseilles. He secured a considerable reputation in London in 1876 by contributing to the Royal Academy 'The Charge of the Heavy Cavalry at the Battle of Inkerman.' In the previous year he had contributed to the same gallery 'La Charge des Cuirassiers Français à Waterloo.' He obtained a second-class medal in 1837, a first-class medal in 1840, the Legion of Honour in 1846.

THE Nineteenth Century Art Society has gathered more than four hundred works, of which only about a dozen have a claim to be looked at a second time. Several of the younger men may do better by-and-by, but general lack of serious studies and solid attainments is obvious. Four pictures show what all ought to be. In Mr. W. H. Trood's 'A Tragedy' (No. 14) there is a quaint, well-drawn figure of a dog in trouble. It shows much humour, sympathy with the subject, and considerable care. Miss M. M. Cookesley's 'Seller of Pottery, Cairo' (62), is to be praised for careful work, an animated design, well-studied faces, and well-adjusted actions. The two figures in Oriental costumes are first rate. Although far inferior to his capital painting in the Dudley Gallery, marred by crude colour in part, and almost monochromatic shadows, Mr. Gotch's 'A Penny for your Thoughts' (70) is the best work in the exhibition. The interior of a Cornish cottage has been painted with much force and vigorous contrast of light and shade. A girl mending a fishing-net is awkwardly placed at the chimney side, with her back towards us, and spoils the composition, but her action is lifelike. She addresses another girl at the window side, whose face betrays sorrowful thoughts and has been sympathetically studied and soundly painted. Mr. Padgett's 'Summer Night,' boats on calm water in misty moonlight, has pretty and good colouring, but it betrays the influence of the lamp. On the whole, the best things in this gallery are the albo-carbon lamps by means of which, after dusk, it is illuminated with a brilliant, cool, and steady light.

THE additional space appropriated to the art collections of the Louvre, to which we referred last week, extends between the Pont des Saints-Pères and the Pavillon de Flore, i.e., about three-fourths of the south side of the Place du Carrousel. Besides this great addition the authorities of the Louvre intend very shortly to fit up (*aménager*) the Salle des États, lately devoted to the Exposition des Arts Industriels, with a further portion of the immense collections which have not yet been shown to the public for lack of space for the purpose.

THERE is now fitting up in the right wing of the Palais du Trocadéro, under the direction of the Conservateur des Antiques du Louvre, a museum of casts from the antique which will far surpass any similar collection yet formed. It will contain reproductions of all the finest examples dispersed throughout Europe, arranged in chronological order to illustrate the history of sculptural art by *chefs-d'œuvre* of every school.

A CATALOGUE has been sent to us containing the titles, dimensions, and other details of the pictures and drawings of the Newham Bequest to the Corporation of Preston, prepared by the testator, Mr. R. Newham, who died on the 14th of December last. The catalogue contains cuts of fifty-seven of the pictures. The works all told are 107, and include G. Chambers's 'Off Portsmouth'; pictures by Creswick; Etty's 'By the Waters of Babylon' (R.A. 1848), from the Gillott Collection; Collins's 'Welsh Peasants returning from Market'; 'Spanish Industry,' by J. Phillip; MacIse's 'Rosalind and Celia looking at the Wrestlers'; 'Whitchurch' and other pictures by W. Müller, including 'Scene in Wales' and 'Near Whitchurch'; E. M. Ward's

'Royal Family of France in the Temple,' painted for the testator, and for which the Corporation of Manchester gave Ward the prize of one hundred guineas—if not a replica this is one of the painter's best productions, and furnished the subject of a masterly mezzotint by Mr. S. Cousins; Egg's charming 'Puritan Girl making a Bouquet' and his 'The Opera Mantle,' which was engraved by S. W. Reynolds; 'Rotterdam,' by Holland; 'Welcome, Bonny Boat!' by Mr. Hook, and his striking early picture (1851) of the 'Rescue of the Brides of Venice'; Landseer's 'Puppy teasing a Frog'; Mr. Frith's 'Scene from "Le Bourgeois Gentilhomme"' (1848), a replica of the picture at South Kensington; 'In the Bey's Garden,' by J. F. Lewis (1865), the lady tending flowers; 'Crossing the Heath,' 'Autumn,' and 'Shepherd Boys,' by P. F. Poole; Leslie's 'The Consultation' (1852), the charming ovals called 'The Present' and 'Olivia raising her Veil,' 'Sir John Falstaff,' and 'Perdita'; and Linnell's 'Woodcutters' Return,' 'L'Allegro,' 'The Sand Pits' (1849), 'The Fallen Monarch of the Forest,' 'The Disobedient Prophet,' 'Summer Evening,' and other works not equal to the above, which are among the painter's best. Three David Coxes and 'A Pastoral Landscape' by Turner conclude a list showing the importance of these pictures. Fine water-colour drawings are not wanting to the bequest; they are by Müller, J. F. Lewis, Cattermole, Prout, Stanfield, W. Hunt (twenty in all, comprising several precious examples of his earlier mode and admirable instances of the more popular and later style), D. Cox, Sir John Gilbert, and Mr. Holman Hunt.

MUSIC

THE WEEK.

ST. JAMES'S HALL.—Sacred Harmonic Society.
CRYSTAL PALACE.—Saturday Concerts.
ROYAL ALBERT HALL CHORAL SOCIETY.—Wagner's 'Parsifal.'

MUSICIANS will recognize with pleasure the continuance of that liberal policy which has characterized the arrangements of the Sacred Harmonic Society since its reorganization. The most important works produced at the autumn provincial festivals have been brought to a hearing in London at the earliest possible moment under its auspices, and so long as the Society pursues this course it will possess a claim on public regard which will do much towards ensuring its own prosperity. No very great amount of the spirit of enterprise was needed, perhaps, in the case of Mr. Mackenzie's oratorio 'The Rose of Sharon.' The work has been recognized in all quarters, not only as the finest oratorio ever written by a British composer, but as a remarkable example of musical genius considered from any standpoint. The transcendent merits of the work were fully discussed in this journal only three weeks ago, and there is no necessity to comment at length on the subject a second time. But, as with all creations in which a decided spirit of individuality is manifest, the music of 'The Rose of Sharon' improves in a remarkable degree as familiarity with it increases. Numbers which at first acquaintance seemed comparatively insignificant are found to be appropriate and almost necessary portions of the general harmonious structure. We use the term "harmonious" advisedly, because the most striking feature of the composition consists in the successful blending of old and new methods of expression. Mr. Mackenzie's dramatic skill serves him in good stead, and his use of *Leitmotive* is singularly felicitous; but when

the opportunity presents itself he also evinces complete grasp of the time-honoured oratorio style, whether in the construction of massive and contrapuntal choruses or melodious and symmetrical airs. There is nothing incongruous or inconsistent in engrafting some of the features of grand opera on the parent tree of oratorio. It is but an extension of the method first adopted by Mendelssohn in 'Elijah,' and it must be quite apparent to thoughtful musicians that the old forms of sacred composition are completely exhausted. The joint labours of Mr. Joseph Bennett and Mr. Mackenzie, therefore, mark a new departure in sacred musical art, and it would be difficult to overestimate their value as a precedent for other workers in the same field. It was generally admitted at Norwich that 'The Rose of Sharon' would have to be curtailed somewhat in order to suit the necessities of the London concert-room, and Mr. Mackenzie has recognized this need by striking out the contralto and bass airs at the commencement of the fourth part, and also the epilogue. These numbers can very well be spared; but as the other parts played several minutes longer than at the first performance, in consequence of the interruptions by applause, further excisions are advisable, and as one of them we would strongly recommend the removal of the part of the Elder. He is not only unnecessary to the story, but, as we pointed out, is objectionable in other respects.

It was reasonable to anticipate an excellent performance yesterday week. The Sacred Harmonic Choir is a carefully selected and well-trained force, and has given admirable interpretations of other works. Unhappily, our hopes in this instance were not destined to be realized. It was quickly apparent that the singers were not sufficiently familiar with the music, for even in the opening chorus there was considerable unsteadiness, and as the performance progressed faults of almost every kind were committed. There was a lamentable want of vigour and precision in the larger choruses, and of refinement and delicacy in the quieter numbers, and it is no exaggeration to characterize the performance generally as ragged, uncertain, and slipshod. This inefficiency may be attributed to want of rehearsal, and if this be indeed the cause, the committee of the Sacred Harmonic Society are open to serious blame. If they could not see their way to grant the number of rehearsals requisite for the preparation of so elaborate and difficult a work, they should have left it alone altogether, as it was no compliment to the composer or to English music to present it in a state of incompleteness. It is to be hoped that they will take to heart the lessons afforded by this unsatisfactory experience on an occasion which should have been a triumph for all concerned. Misfortunes seldom come singly, and the oratorio further suffered through the indisposition of Miss Emma Nevada. We are informed that it was doubtful up to the last moment whether the young American artist would be able to sing, and under these circumstances the shortcomings noticeable in her rendering of the title rôle may be easily excused. It would be difficult to overpraise the singing of Miss Hilda Wilson in the contralto music, simply because no finer interpretation could be

desired. By this performance Miss Wilson distinctly advanced her position among vocalists. Mr. Lloyd, Mr. Thorndike, and Mr. Santley were thoroughly admirable. The reception of the work was flattering in the extreme, the best proof of the satisfaction felt by the audience being the increasing warmth of the applause as the performance proceeded. Mr. Mackenzie was recalled after the second part, and at the close there was a demonstration in his favour which recalled in its heartiness the remarkable scene at Norwich. We may call the attention of our readers to the announcement that 'The Rose of Sharon' will be performed under the direction of the composer at the Crystal Palace on Saturday next.

Last Saturday's concert at the Crystal Palace, though one of the best of the present series, will not require more than a brief notice. The most important number of the programme was Brahms's Pianoforte Concerto in B flat (No. 2). This interesting and elaborate work was first produced in this country by Mr. Oscar Beringer at the Crystal Palace in October, 1882, when it was noticed in some detail in these columns (*Athenæum*, No. 2369). Like most of its composer's larger works, it requires more than one hearing for its just appreciation. That it suffers from the common fault of modern instrumental music, diffuseness, is undeniable; this is especially felt in the opening *allegro* and in the *andante*, beautiful as both these movements unquestionably are. It is nevertheless as a whole a work of high inspiration, and far superior to its composer's first concerto, in D minor. The extremely difficult solo part was magnificently played by Herr Barth, who appeared to be exactly suited with the music, and who has certainly never been heard to greater advantage. The novelties of the afternoon were two short orchestral numbers—a minuet from Massenet's last opera, 'Manon,' and a 'Sérénade Hongroise' by Victorin Jancières, a young French composer, whose name probably appeared on a programme for the first time in this country. M. Massenet's minuet, scored for a small orchestra, is very graceful and piquant; the serenade is a characteristic imitation of the Hungarian style, very effectively scored, but of no great musical value. Bennett's Overture to the 'Naiads' and Mendelssohn's 'Scotch' Symphony completed the instrumental portions of the programme. Madame Trebelli was the vocalist.

The first performance in this country of the music of Wagner's last and, in some respects, greatest "music-drama," 'Parsifal,' under the direction of Mr. Joseph Barnby, at the Albert Hall last Monday evening, naturally attracted a large audience. It may safely be surmised that a number of those who were present were drawn to the hall by curiosity alone; but there were doubtless many others who, knowing that there was no chance of seeing the work on the stage in this country, came to make the acquaintance of the music, on the principle of the old proverb, that half a loaf is better than no bread. The minority who had enjoyed the privilege of hearing the drama at Bayreuth were in one respect placed at a considerable advantage over others, because they could, by the aid of memory and the force of association, supplement what to others must have seemed alto-

gether unintelligible, if not unmeaning; but, on the other hand, that same section of the audience must have most keenly felt the great, and in many cases irreparable injury done to the music by its separation from the stage and scenic accessories.

Before proceeding to speak of the performance, in which there was much to commend, let us record a most emphatic opinion that the failure of 'Parsifal' in the concert-room was a foregone conclusion; that under no possible circumstances could it have been a success. In saying this we neither ignore nor undervalue the beauty of much of the music *per se*; Wagner has written nothing more impressive than the prelude, nothing more charming than the chorus of the Flower-Maidens in the second act, while the whole scene of the Lord's Supper in the first act surpasses in grandeur anything to be found in the composer's other works. Yet even with these—the most effective parts of the music for concert purposes—much is lost apart from the scene. The chattering of the Flower-Maidens round Parsifal is a mere meaningless scramble in the absence of the action; and in the Hall of the Grail the semi-choruses intended to be sung by an invisible choir, placed in the dome of the Hall, lose their spirituality and become materialized when sung by a chorus (far too large for the proper effect) of ladies and gentlemen in evening dress. The long speech of Amfortas in the same scene is extremely tedious in the concert-room, though highly effective on the stage, and the same remark applies, though in a less degree, to some other portions of the solo music.

While we are firmly of opinion that the production of 'Parsifal' in the concert-room is an artistic mistake, it is only fair to add that there is something to be said on the other side of the question. It is urged by the promoters of the enterprise that, as there is not the slightest probability of the work being given in any theatre in this country, the performance would give English amateurs an opportunity of hearing it which they would not otherwise enjoy, and that the music was quite beautiful enough to bear presentation alone. We admit a certain amount of force in both these pleas, yet feel that the disadvantages decidedly outweighed the advantages of the course pursued, if only for this very important reason, that Wagner's music heard apart from its dramatic surroundings cannot possibly be justly appreciated. Many passages which at Bayreuth were most striking failed altogether of their effect on Monday, and thus what would under proper circumstances have produced delight only resulted, to those previously unacquainted with the work, in tedium—an obvious injustice to the composer.

In speaking of the performance, the first word of praise is due to Mr. Barnby, who had evidently studied the work not only with great care, but with loving appreciation of the music. This appeared especially in the manner in which he had trained the chorus. The Albert Hall Choir, it cannot be denied, is much too large for music written only for a theatre, and in parts the proper balance between voices and instruments was lost in consequence; but, this reservation made, it would be difficult to praise the chorus singing

too highly. The choral portions of 'Parsifal' are in places very difficult; but the singers were nowhere at fault. The precision of their attack was only equalled by the accuracy of their intonation; a finer performance we never remember to have heard from the choir. We cannot so unreservedly praise the orchestra. False entries and points missed entirely were of not infrequent occurrence, and we think that in music so unfamiliar and of such complexity Mr. Barnby might with advantage have given a little more assistance to the orchestra by indicating the more important leads. As a whole, however, the playing was excellent, the rendering of the prelude and of the processional music introducing the scene in the Hall of the Grail being especially good. Of the four principal soloists three had sustained in Bayreuth the characters they took on Monday. These were Fräulein Malten (Kundry), Herr Gudehus (Parsifal), and Herr Searia (Gurnemanz), all artists of the highest rank, and thoroughly experienced in the Wagnerian declamatory style of singing. No more admirable performance of their respective parts could have been desired. Herr Schuegraf, the representative of Amfortas, was far less satisfactory, and cannot be described as more than second-rate. The smaller parts were undertaken by Mrs. Hutchinson, Miss Hilda Coward, Miss Marianne Fenna, Madame Hirlemann, Miss Thorndike, Miss Beata Francis, Madame Norman, Mr. Bernard Lane, Mr. Arthur Thompson, Mr. Bicknell Young, and Mr. Henry Pyatt. All were efficient in different degrees, Mrs. Hutchinson and Messrs. Lane and Pyatt particularly distinguishing themselves. The performance was most warmly received by the audience; more than one attempt was made to interrupt the progress of the music by applause, which was immediately suppressed; but at the close of each act the principal artists and Mr. Barnby received a well-merited ovation. Though the performance was, as we have already said, an artistic mistake, it was evident enough that the more lyrical portions of the music made so great an impression as to carry, so to speak, the rest of the work along with them; and from this point of view it must be allowed that the result has justified the anticipations of the directors. The second performance of 'Parsifal' takes place this (Saturday) afternoon.

Musical Gossip.

The last Richter Concert of the autumn series took place on Tuesday evening with a very familiar programme. The first part contained but three items—the Overture to 'Euryanthe'; the trial songs from 'Die Meistersinger,' sung by Mr. Lloyd with his usual charm; and 'Wotan's Abschied' from 'Die Walküre,' in which Mr. F. King sustained the vocal part with taste, though with insufficient voice-power. The Choral Symphony followed, and for the first time at these concerts the English translation of the words was adopted. In addition to the singers already named, Miss Amy Sherwin and Madame Fassett took part in the performance, which generally left but little to desire.

Mlle. KLEEBERG made her first appearance at the Popular Concerts last Saturday, when her playing created a highly favourable impression. She selected as her solos Chopin's Étude in C minor, Op. 10, and the Ballade in A flat. Both of these were beautifully rendered, especially

the Étude, perfection of mechanism being united to considerable charm of touch. The concerted works were Beethoven's Septet and his Trio in B flat for piano, clarinet, and violoncello, Op. 11. Monday's programme contained Spohr's Quartet in E minor, Op. 45, No. 2; minor pianoforte and violin solos; and Beethoven's Sonata in F, Op. 5, No. 1, for piano and violoncello. Mdlle. Kleeberg was again the pianist and Mr. Thorndike the vocalist.

MR. DANNREUTHER announces his thirteenth series of Musical Evenings, to take place on November 25th and December 2nd, 9th, and 16th. The programmes are very interesting, among the works promised being a new Pianoforte Trio in B minor by Dr. Hubert Parry; a similar work in D minor, also new, by H. von Herzogenberg, Op. 36; a Quartet in C by Mr. Henry Holmes; Rheinberger's Pianoforte Quintet in C, Op. 114; and vocal works by Peter Cornelius.

At Mr. Charles Halle's concert at the Free Trade Hall, Manchester, on Thursday evening Handel's 'Judas Maccabæus' was performed. The soloists were Miss Thudichum, Miss Hilda Wilson, Mr. Lloyd, and Signor Foli.

THE *Ménestrel* announces that Dr. Hans von Bülow, who has not been heard in France for many years, will visit Paris next April and play at two of M. Colonne's concerts in the Châtelet.

THREE private performances of 'Parsifal' have been given at the Munich Opera, on the 5th, 6th, and 8th inst., at which the King of Bavaria was the only spectator. The cast of the work included Herr Vogl (Parsifal), Frau Vogl (Kundry), Herr Gura (Amfortas), Herr Fuchs (Klingsor), Herr Kindermann (Titurel), and Herr Siehr (Gurnemanz).

DRAMA

The Works of Christopher Marlowe. Edited by A. H. Bullen, B.A. 3 vols. (Nimmo.) In the opening sentence of the introduction to his handsome and scholarly edition of Marlowe Mr. Bullen says:—

"The achievements of Shakespeare's greatest predecessor in the English drama have at length been recognized as a fact in English literature; nor is it possible to look forward to a time when the study of his works will be restricted, as of old, to antiquarians and bibliographers."

The temptation to pick a quarrel with Mr. Bullen on this sentence is not to be resisted. Whatever may be done in the future, very little has been done in the past for Marlowe by either of the classes named. Commentators, whom Mr. Bullen probably means when he talks of "antiquarians," wait, as a rule, for a man's greatness to be established before they begin their labours, and a bibliography of Marlowe confined to England is practically the work of no very great number of hours. In search of illustrations to Shakespeare the antiquary undertook the study of 'Edward II.' and 'The Jew of Malta,' and philologists, veritable devourers of books, read through the whole of the plays which came within their reach. To poets, however, Marlowe owes his name. His companions and immediate successors were not slow to recognize his eminent qualities. Shakespeare, sparing as he is of references to contemporary writers, more than once in his plays alludes to Marlowe. Ben Jonson's recognition of Marlowe's merits was at once a passport and a puzzle to future generations. Heywood, Drayton, and a dozen contemporary poets, some of whose verdicts Mr. Bullen first makes

generally accessible, are eloquent in eulogy, and the praise of some of these enters the mind whenever Marlowe is named. So soon as poetry slept Marlowe slept, and the slumber of the two has been of equal duration. It is amusing to see the ignorance concerning Marlowe that prevailed until the present century. Of those who took upon them in the seventeenth and eighteenth centuries to write the lives of poets and dramatists, one only speaks of him with praise. What was the share of Milton in the panegyric of Marlowe which appears in the 'Theatrum Poetarum Anglicanorum' (1675) of his nephew, Edward Phillips, is conjecture. That the verdict which pronounced Marlowe "a kind of second Shakespeare," because, apart from other reasons, "in his begun poem of 'Hero and Leander,' he seems to have a resemblance of that clean, and unsophisticated Wit, which is natural to that incomparable poet," was directly or indirectly inspired by the poet no one familiar with Milton can doubt. Sadly perplexed by such utterances were the writers who followed. Langbaine (1691) gives a list of the works of Marlowe, states that he "trode the Stage with Applause both from Queen Elizabeth and King James," quotes his acceptance in his time by Jonson and Heywood, and refrains from expressing an opinion of his own. Most cautious and most amusing of all is Winstanley (1687), who quotes the very words of Phillips, but, with a commendable fear of committing himself, substitutes *Museus* for Shakespeare, affirming that in 'Hero and Leander' Marlowe "seems to have a resemblance of that clear [sic] and unsophisticated Wit which was natural to *Museus* that incomparable poet." A'Wood, who in the 'Athenæ Oxonienses' gives incidentally a few lines to Marlowe's work, devotes a considerable space to a sermon upon his unedifying end, which he takes from Beard's 'Theatre of God's Judgments.' Giles Jacob ('Poetical Register,' 1723) and Whincop, or whoever appended to the 'Tragedy of Scanderbeg,' 1747, "A complete List of all the English Dramatic Poets," couple the name of Marlowe with two well-known lines of praise from Drayton, which they both assign to Jonson. Theophilus Cibber (1753), though supposed to have been aided by Coxeter the "antiquarian," borrows from A'Wood the long description of Marlowe's end, and from Langbaine the meagre account of his merits. In later years, down to the present century even, the praise was grudging. Charles Dibdin, 'A Complete History of the English Stage,' n.d. (1795), vol. iii. p. 107, condescends to state that 'Edward II.' "is by no means a bad play," and, with more courage, "rather thinks" that the writings of Marlowe, "either in themselves or the assistance they have afforded to others, will have a longer and a better claim to the approbation of the public than those of the theatrical lawgiver" (Jonson). Baker, Reed, and Jones, in the 'Biographia Dramatica' (1812), venture patronizingly to say that in the light of a poet Marlowe "must be allowed to have had great merit." Genest even (1830), the historian of the stage, who in his verdicts upon acting plays is often judicious, can only say of Marlowe that he "had the sublimity of Milton with-

out the taste and inspiration—he and his contemporary Peele, were produced (!) just as the chaos of ignorance was breaking up—they were among the earliest to perceive the glimmering of sense and nature, and struggled to reach the light." For Marlowe, mean time, the stage had done nothing. A version of 'The Devil and Dr. Faustus' by Mountfort, into which the characters of Harlequin and Scaramouch are introduced, was played at the Theatre Royal about 1686; and an adaptation of 'The Jew of Malta' by S. Penley, like Mountfort an actor, was on April 24th, 1818, given at the theatre on the same site, then and subsequently known as Drury Lane. These are all the representations of Marlowe subsequent to the Restoration of which a record survives.

An actor, however, was the first to print an edition of Marlowe's dramas. In what is known as "Oxberry's Theatre" the plays of Marlowe were included, and a collection of these was the first available edition of his works. 'Edward II.' and 'The Jew of Malta' had meanwhile been included in three consecutive editions of Dodsley's 'Old Plays,' 1744, 1780, and 1826. 'Dr. Faustus' and 'Lust's Dominion,' the latter then believed to be by Marlowe, form part of the Dilke Collection, 1814-16, and 'Dido' was included in Baldwin's 'Old Plays,' 1825. How long Marlowe had to wait for recognition is shown in the fact that in the notice of a few lines accorded him in the 'Lectures on Dramatic Art and Literature,' delivered in 1808, Schlegel says: "His verses are flowing, but without energy: how Ben Jonson could come to use the expression 'Marlow's mighty line' is more than I can conceive." Lamb, to whom the first high recognition of Marlowe is due, and who spoke about the same time as Schlegel, is timid, though he speaks of the death scene of King Edward II. as moving "pity and terror beyond any scene, ancient or modern, with which I am acquainted." Ten years later Hazlitt spoke out, and to him and Leigh Hunt may be ascribed the renewed dominion of Marlowe. What has been said of the first great English dramatist by poets of a later date, and notably by Mr. Swinburne, needs no recapitulation. Before all writers of his epoch, however, Marlowe is a poets' poet. No concession in the comic characters to the taste of the groundlings, and no obscene interpolation of the clowns, could render his works lastingly popular upon the stage, and no grace and majesty of diction can commend him to those who, content with musical phrase, have no perception of the significance of subtle harmonies. With regard to the stage, a revival of 'Edward II.' should not in these days be a hopeless task.

Mr. Bullen's edition deserves warm recognition. It is intelligent, scholarly, adequate. Too many printer's errors, some of them of importance, are to be detected. In one case, indeed—vol. iii. p. 31 (note)—occurs one of the worst and most amusing typographical errors on record. A quotation from 'Othello,' furnished as an illustration,—

O thou weed,
Who art so lovely-fair and smell'st so sweet,—
substitutes disastrously the word "wind" for *weed*. Such mistakes for the educated

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THE WEEK.

COURT.—'Young Mrs. Winthrop,' a Comedy in Three Acts. By Bronson Howard.

HAYMARKET.—Revival of 'Diplomacy,' a Drama in Four Acts, from the French of Victorien Sardou. By Clement Scott and B. C. Stephenson.

ROYALTY.—'L'Étrangère,' Pièce en Cinq Actes. Par A. Dumas.

THE new comedy of Mr. Bronson Howard, transferred from the boards of the Madison Square Theatre, New York, to those of the Court, is more than a little lachrymose and is scarcely vertebrate. By the aid of neatness of construction, felicity of dialogue, and grace of sentiment, it conquers these difficulties and obtains a success. This result has not been impeded by the fact that the scene and the characters are American and that a portion of the action is conceivable nowhere but in the United States. It is to be wished that Mr. Bronson Howard had used a device less jejune than that of a sick child to bring about his complications and had deepened the mystery which leads a married couple to the verge of a separation. Mr. Howard works, of course, on the true dramatic theory that an audience, in the light itself, has to watch the groping and confusion of those who are in the dark. The light afforded in this instance is, however, too much of an illumination, and a public which knows that a single word will clear up all grows a little impatient for the word to be pronounced. All that happens, indeed, is that there is between husband and wife, who love each other, a slight misinterpretation, which is at length removed. Not only is there no villain, all the characters are as amiable as they can well be. A husband who is so occupied in money-making he gives his wife cause to fret; a wife who is jealous, thinks herself neglected, and goes with her husband's closest friend to an entertainment from which she has been asked to keep away; and a woman of fashion who, hearing that her friend's dulness is attributable to a conjugal dispute, is relieved since she feared it arose from an ill-fitting dress, are the most heartless characters introduced. The remainder are free from every species of blemish or of spot. Much ingenuity is shown in the manner in which the slight action is dealt with, and the result obtained is pleasing. What is episodic, however, in the story is better than what is inherent. Some love scenes between a blind girl, played tenderly, naturally, and judiciously by Miss Norreys, and a lover too juvenile and innocent to read aright the signs of love she manifests, are eminently sympathetic; and the rôle of an impetuous and inconsequential lady of fashion, imitatively rendered by Mrs. John Wood, is the life of the piece. To Mrs. John Wood are assigned all the most comic speeches, and her effect in "underlining" them and assigning them what the French call *intentions* is complete. Mr. Cecil has little to do until the end of the piece, when he plays with delicacy and subtlety the rôle of a lawyer who is called in to read a deed of separation between husband and wife, and while so doing succeeds, in most unprofessional style, in effecting a reconciliation. Miss Florence Terry as the jealous wife acts with the pathos and tenderness and sincerity she always displays, and Mr. Conway, whose upward progress is steady, exhibits genuine

power and commendable reticence as her husband. Another noteworthy performance is the Mrs. Winthrop of Miss Lydia Foote, who is now for the first time seen in a matronly rôle. The favourable reception awarded 'Young Mrs. Winthrop' was uncontested.

Some slight alterations are apparent in 'Diplomacy' upon its revival at the Haymarket. They affect principally the opening act, in which the character of the Marquise de Rio-Zarès is partially rehabilitated, and the rôle of Lady Henry Fairfax, the wife of the English minister at Constantinople, is "written up." In all important respects 'Diplomacy' remains what it was formerly pronounced, a workmanlike adaptation of a drama essentially French. Upon the merits of a piece which begins and ends in *vaudeville*, and is raised into drama by two strong situations, it is needless again to dilate. Quite effective enough are the scenes in question to secure oblivion for a rather prolix first act, and amnesty for a termination which is thoroughly artificial. The dialogue, moreover, though it is not brilliant, is dramatic, and the characters, without being natural, are at least not commonplace. The whole has accordingly interest and spirit enough to justify a revival. The acting, except in one or two characters, is better than that on the first production. Endeavouring to preserve the French character assigned the younger Beauclerc, Mr. Forbes-Robertson falls into extravagance of gesture and excess of contortion. Mr. Brookfield again, though admirably made up, scarcely conveys the idea of an astute and a trusted Russian diplomatist. Miss Le Thièrè, who resumes her original rôle of the Marquise de Rio-Zarès, seems less a social impostor than a rather ill-used lady. In other characters there is much to praise. Mrs. Bancroft plays with sprightliness and *aplomb* as Lady Henry Fairfax; Miss Calhoun, who apparently saves herself for the great scene of the third act, is in that earnest and impassioned; and Mrs. Bernard Beere confers on the rôle of Countess Zicka a fatefulness and a seduction it has not previously received. Mr. Bancroft plays quietly and with a good assumption of official reserve as the elder Beauclerc; and Mr. Barrymore, an acquisition to the company, as Orloff exhibits manliness and distinction of style.

'L'Étrangère,' revived at the Royalty, introduces for the first time this season Madame Léonide Leblanc, who plays in excellent style as Mrs. Clarkson. This difficult piece is, on the whole, satisfactorily presented. Madame Gerfont shows genuine dramatic power as Catherine de Septmonts, without, however, quite looking the character. M. Laugier is a good Gérard, and M. Colombey an excellent Duc de Septmonts. Some want of distinction is perceptible in the less important characters, but a difficult play is fairly set before the public.

Dramatic Gossip.

THE Hon. Lewis Wingfield is now engaged upon the scenery and costumes of a new piece to be produced at the St. James's.

A NEW comedy, in which Mr. Wyndham is to appear, is in rehearsal at the Criterion. All that is known of the authorship is that it is by a member of the present Parliament.

reader correct themselves. For the rest, Mr. Bullen—who avails himself of the suggestions and improvements of editors of the works such as Dyce and Col. Cunningham, and of single plays such as Prof. Ward—supplies the best text that has yet been seen. The substitution in the first speech of 'Faust' of the Aristotelian *on cai me* for "œconomy"—a most admirable instance of emendation—first saw the light in the *Athenæum*. Many other valuable suggestions as to the improvement of the text are supplied. That the text of Marlowe is radically corrupt admits of no question. A man with a sense of harmony so subtle as Marlowe could not possibly have written such imperfect and unmusical lines as are of frequent occurrence in all his work. The choice to an editor is between allowing the text to stand and altering it and burdening his foot-notes with innumerable suggestions. Conjectural emendations, generally to be mistrusted and seldom to be employed, can with difficulty be suggested in a review. A mind that by long perusal of Marlowe is, so to speak, saturated with his writings, becomes familiar with his method, and is in a position to pronounce upon a line which one coming from without to the study of the question cannot easily be. In 'Edward II,' Act V. sc. ii., two lines obviously corrupt are assigned young Mortimer:—

Berkeley shall be discharged, the King removed,
And none but we shall know where he lieth.

Mr. Fleay substitutes,

And where he lieth none but we shall know,
which gets over the difficulty, but is as unlike Marlowe as it can be. For ourselves we do not doubt that Marlowe wrote:—

And none but we shall know where Edward lies.
That the plays of Marlowe, like those of Shakespeare, were frequently taken down from recitation is at once apparent when the nature of some errors is studied. Take a solitary but convincing instance from 'Dido,' Act III. sc. iv. *Æneas* vows

By Paphos, Capys and the purple sea
From whence my radiant mother did ascend.

In the old edition and in Dyce and Cunningham "descend" is substituted for *ascend*. What is more obvious than that the final sound of *d* was carried from the "did" to the "ascend," thus making *Æneas* describe Venus as performing an impossible feat? Another alteration that may be recommended presents itself in 'Dido,' Act IV. sc. v. line 19. The nurse says:—

That I might live to see this boy a man!
How prettily he laughs! Go, ye wag!

For the last phrase substitute "Go to, ye wag!" and the sense and the rhythm are perfect.

Mr. Bullen's preface is judicious. What he says about the Dulwich documents is said with becoming moderation. The elegant edition of the dramatists of which these volumes are the first is likely to stand high in public estimation. A wiser choice than Marlowe might have been made. Of Marlowe cheap and accessible editions exist. Middleton, who is to come next, should have been taken first, as he is quite out of reach. The completion of the series will be a boon to bibliographers and scholars alike.

MR. MATTHIAS LEVY is preparing for publication the paper 'On Shakspeare and Shorthand' read by him before the Shorthand Society. The pamphlet deals with the early quartos, the state of shorthand, and the works of other dramatists contemporary with Shakspeare in connexion with stenography.

AFTER its ill-starred experiment with a model of Jerusalem and a lecture, the Olympic reopened on Saturday night with Mr. Broughton's comedietta 'Written in Sand' and Mr. Derrick's comedy of 'Twins.' In the piece last named Mr. Righton resumed his double rôle of the bishop and the waiter, and Mrs. Conover replaced Miss Ritta as Edith Granby.

'HOMESPUN,' a three-act domestic comedy, by Mr. Alfred C. Calmoun, was produced on Tuesday at the Novelty Theatre. Mr. Calmoun has so crippled himself as regards probability by confining the action to three scenes that such merit as his play possesses is scarcely apparent. Mr. Giddens, Miss Lydia Cowell, Mr. Wm. Herbert, Mr. Charles Groves, and Miss Fanny Robertson played amusingly the principal characters. The piece was well received. A portion of the plot seems to have been taken from Trollope's novel 'Ralph the Heir.'

MR. A. D. McNEILL, the popular lessee and manager of the Princess's Theatre, Edinburgh, died on Friday of last week. The son of an Edinburgh advocate, he acted at Drury Lane and the Lyceum in early life, and afterwards became the manager of several Scottish theatres in Aberdeen, Dumfries, Dundee, and Edinburgh. The Edinburgh theatre, with which his name was associated for fifteen years, will be under the management of his son, Mr. W. A. McNeill.

TO CORRESPONDENTS.—W. A. P.—J. H. B.—Y.—J. & K.—G. P. B.—received.
C. B.—We cannot undertake to answer such questions.

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Policy effected in the Year	Age at Entry	Sum originally Assured	Bonus to 1883 inclusive	Total Sum Assured	Percentage of Bonus on Premiums paid	Surrender Policy and Bonus	Equivalent Free Policy, including Bonus	31st Dec., 1883.
1824	22	1,000	2,013	3,013	145 1 8	2,401 0 0	2,927 0 0	0 0
1829	29	500	604	1,104	102 14 10	782 10 0	1,039 0 0	0 0
1834	34	600	650	1,250	99 5 8	832 16 0	1,137 0 0	0 0
1839	39	300	354	654	94 15 8	357 0 0	453 0 0	0 0
1844	44	1,000	844	1,844	84 15 8	1,044 10 0	1,621 0 0	0 0
1849	49	1,000	851	1,851	79 11 8	1,235 12 0	1,729 0 0	0 0
1854	54	1,000	689	1,689	77 16 10	833 16 0	1,404 0 0	0 0
1859	59	500	1,715	3,716	68 6 5	2,295 0 0	3,102 0 0	0 0
1864	64	500	367	867	68 19 0	550 6 0	883 0 0	0 0
1869	69	5,000	3,250	8,250	55 13 10	4,592 6 0	6,613 0 0	0 0
1874	74	500	189	689	64 12 0	210 8 0	433 0 0	0 0
1879	79	5,000	3,123	8,123	45 15 8	4,707 16 0	6,122 0 0	0 0
1884	84	1,000	280	1,280	40 17 5	609 4 0	800 0 0	0 0
1889	89	1,000	370	1,370	39 6 5	586 8 0	871 0 0	0 0
1894	94	500	124	624	47 21 0	105 6 0	329 0 0	0 0
1899	99	4,000	875	4,875	40 13 10	1,267 14 0	2,278 0 0	0 0
1904	104	3,000	667	4,667	51 15 0	715 10 0	1,723 0 0	0 0
1909	109	4,000	3,402	7,402	44 17 0	494 0 0	1,033 0 0	0 0
1914	114	2,000	257	2,257	58 4 0	180 2 0	354 0 0	0 0

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Editorial Communications should be addressed to "The Editor"—Advertisements and Business Letters to "The Publisher"—at the Office, 20, Wellington-street, Strand, London, W.C.
Printed by JOHN C. FRANCIS, Athenæum Press, Took's-court, Chancery-lane, E.C.; and Published by the said JOHN C. FRANCIS at No. 20, Wellington-street, Strand, W.C.
Agents: for SCOTLAND, Messrs. A. Bell & Co. Ltd. and Mr. John Menzies, Edinburgh; for IRELAND, Mr. John Roberts, Dublin.—Saturday, November 15, 1884.